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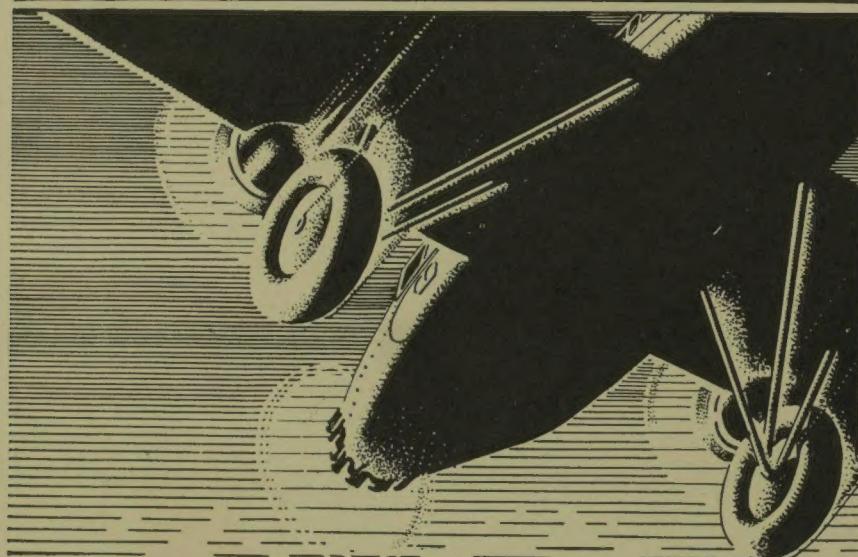
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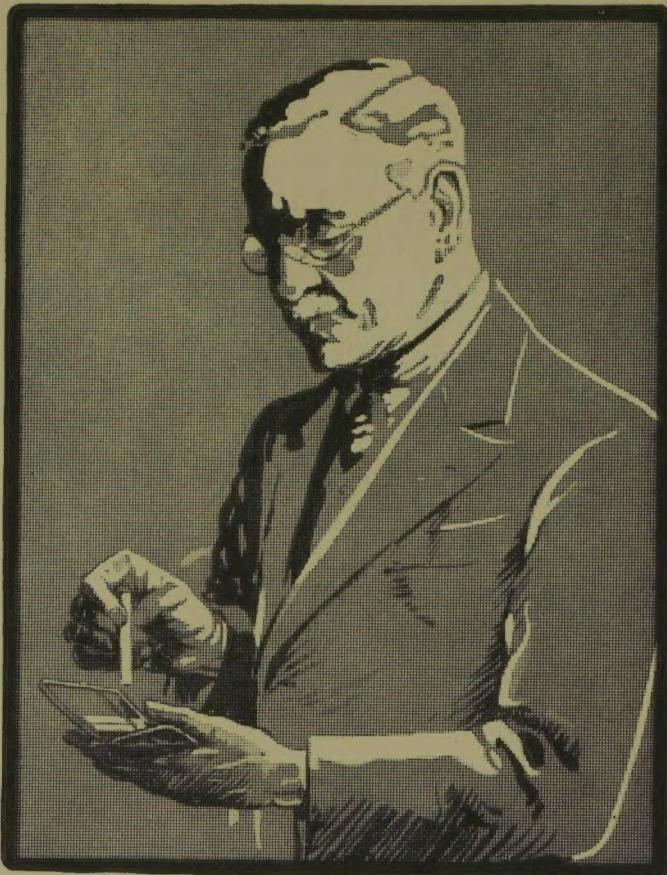
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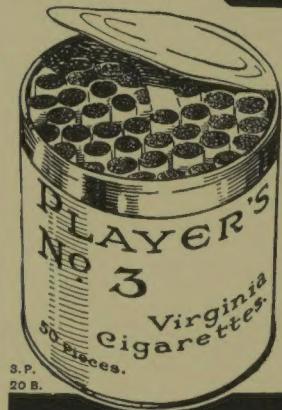


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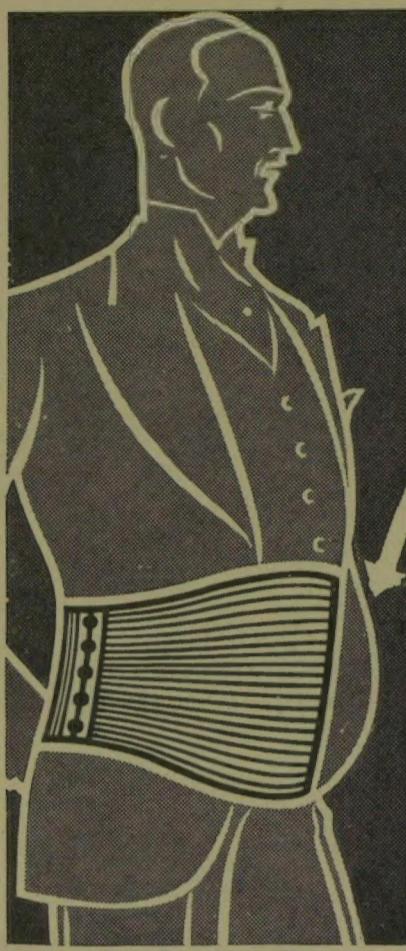
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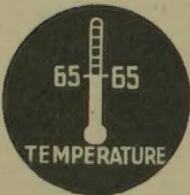
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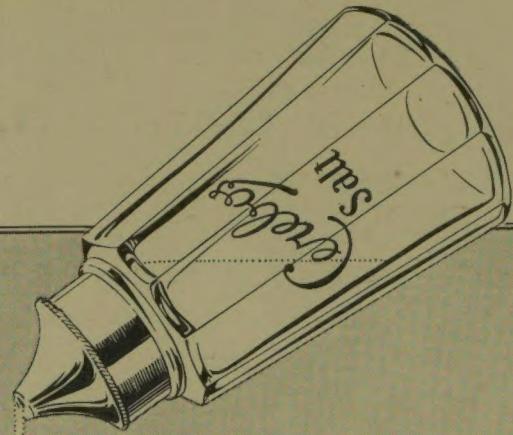


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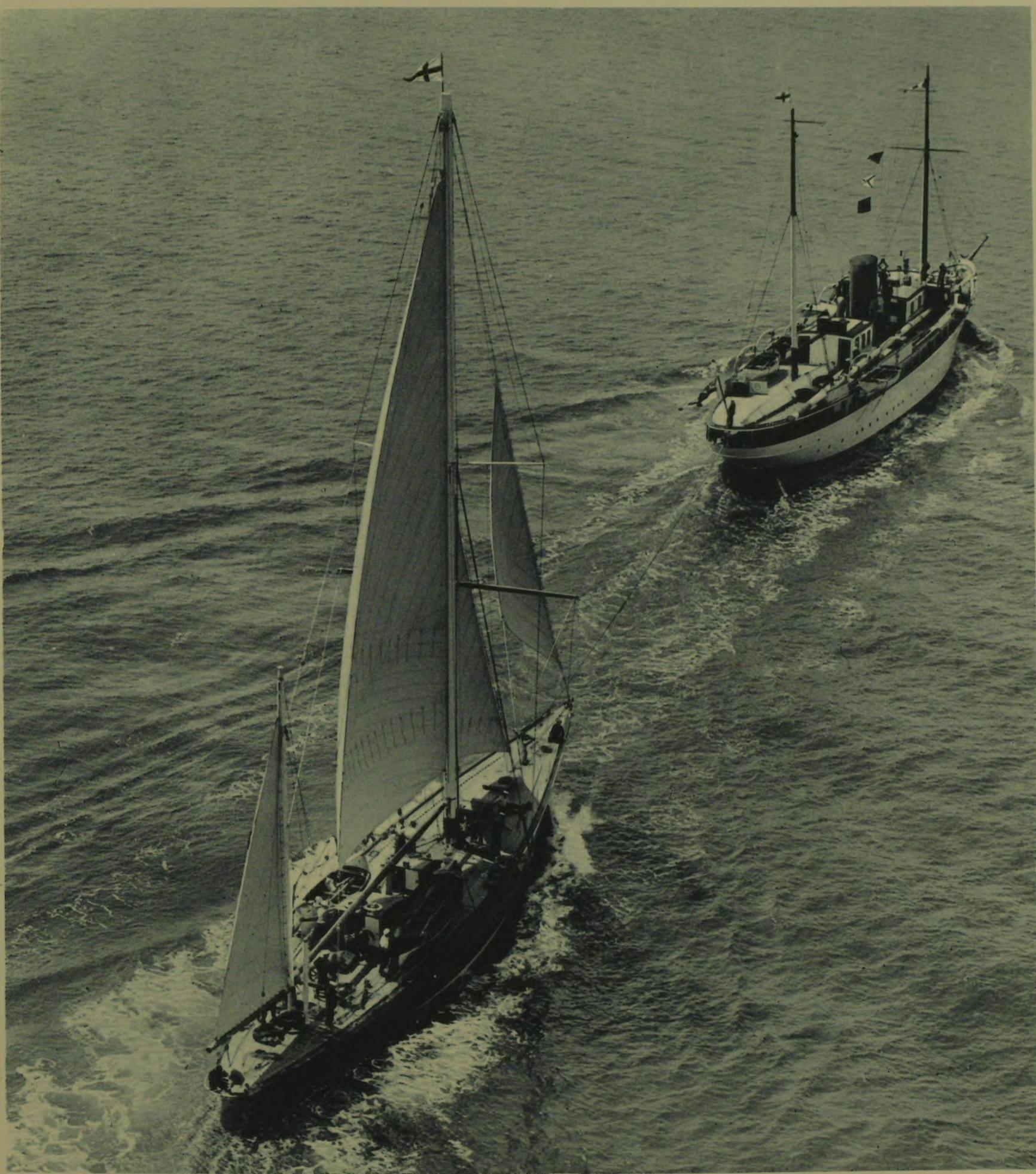
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SATURDAY, JULY 28, 1934.



THE "ENDEAVOUR" SAILS FOR THE UNITED STATES WITH AN AMATEUR AND PROFESSIONAL CREW:
THE "AMERICA'S" CUP CHALLENGER BEING TOWED UP THE SOLENT BY THE "VITA."

Mr. T. O. M. Sopwith's "Endeavour" sailed from Gosport on July 23 on her Transatlantic voyage to Newport, Rhode Island. Accompanied by her owner's motor yacht, "Vita," but likely to make most of the journey under her own sail, she is expected to take about three weeks over the voyage, nearly a week less than the average time taken by previous challengers for the "America's" Cup. Our photograph shows the challenger, under her workmanlike ketch rig, taking a tow from the "Vita" in very light weather. It will be seen that her mainsail for the crossing is triangular without a boom and that her mizzen is

triangular too. On a long yard, formerly the topsail yard of Lord Waring's "White Heather," may be set a useful square sail in following winds. "Endeavour's" spare steel racing mast, divided into two pieces of 110 ft. and 50 ft., is being used temporarily for her mainmast and mizzen-mast. An aerial telephone has been fitted so that she can speak to her escort during the voyage. The professional crew and a watch of the amateur crew are on board the cutter. The rest of the amateurs are on the "Vita," and a change-over will be made at the Azores. Mr. Sopwith himself and his wife are to cross by liner.



By G. K. CHESTERTON.

IT is well that students sternly devoted to that science should issue bulletins, from time to time, upon the state of the Detective Story; the stage it has recently reached in its present alleged progress or decline. Some hold that the possibilities of the detective story will soon be exhausted. They take the view that there are only a limited number of ways of murdering a man, or only a limited number of men who might plausibly and reasonably be murdered. But surely this is to take too gloomy and pessimistic a view of the case. Some hold that the detective story will indeed progress and evolve, but it will evolve into something else; and I always think that sort of evolution is a form of extinction. They seem to think that it will become so good that it will cease to exist; will die of sheer goodness, like the little choir-boy. What used to be called the police novel will expand into the novel where the problems are too subtle to be solved by calling in the police. For my part, as a matter of taste, I can do very well without the police; but I cannot do without the criminals. And if modern writers are going to ignore the existence of crime, as so many of them already ignore the existence of sin, then modern writing will get duller than ever.

Here, however, my only duty, as a dry recorder of scientific facts, is to note a few of the recent changes in the police novel, which do roughly correspond to changes in the social history of our time. I shall also venture, in my capacity of earnest ethical adviser to the young student of blood and thunder, to point out some dangers and disadvantages in these new forms and fashions in crime. For, though modern society has given us in some ways a wider range, and provided us with varieties of incident or implement not known to our fathers and mothers, and all the other simple and homely assassins of our childhood's days, yet this enlargement and variety is not an unmixed advantage for the artist in murder. There are several ways, in this as in other arts of life, in which the modern appearance of liberty is very misleading. Many a happy family, innocently priding itself on an uncle who was hanged in the quiet old Victorian days, would, in fact, find that their relative's career made a much better story, considered as a story, than some of these larger and looser studies of loose living, where there are so many new vices to cover the track of ancient crime.

I would therefore lay down this canon first of all: that the people in a really gory murder mystery should be good people. Even the man who is really gory should be good, or should have a convincing appearance of being good. Now, many of the very best of the modern writers in this style have partly failed through neglecting this maxim. They start out with another maxim, which is also in itself a perfectly sound maxim. They start out with the very reasonable idea of giving the reader a wide choice of suspects, that the imagination may hover long over them all before it swoops (if it ever does swoop) upon the really guilty person. Unfortunately, it is exactly here that the laxity of modern manners, not to say morals, actually comes in to spoil the

effect. The writer begins with somebody doing what (I believe) is known as throwing a party; as a preliminary to the more private act of throwing another party, in the sense of another person, out of a window or down a well. The whole business begins in a rather heated atmosphere of cocktails, with occasional whiffs of cocaine. And the charming freedom and variety of such a social set, in these days, enables the author to crowd the room with all sorts of people who, in the older story, could only have escaped from Dartmoor or returned by ticket-of-leave from Botany Bay. The chief ornaments of these aristocratic salons are conspicuous, not merely by being cads, but by having every appearance of being criminals. In short, the suspects are so very suspect that we might safely call them guilty; not necessarily of the crime under discussion, but only of about half a hundred others.

bet that some of these social ornaments are capable of being thieves or thugs. If what we want is a thrill, the thrill could only be found in the virtuous Victorian household, when it was first realised that Grandmama's throat had been cut by the curate or by the rather too well-behaved nursery-governess. Even the love of murder stories, like other moral and religious tendencies, will lead us back to home and the simple life.

I think there is another weak point, which is the worst thing even in the best shockers. This also is connected with some recent social changes; as with the scientific fashion of Psycho-analysis, which is generally more of a fashion than a science. It is also connected with a certain mechanical or materialistic interpretation of human interests, which often goes along with it. I mean the expedient of distracting attention from the real criminal by suspecting him at the beginning and not merely at the end. It generally takes the form of some apparent conviction or confession, first dismissed as impossible, and finally found, by some unsuspected ingenuity, to have been possible after all. Often the first accusation is dismissed by some of the dogmas of the new psychology. The curate, let us say, confesses that he jumped over an incredibly high wall to murder the grandmother; and the professor of psychology (with the piercing eyes) points out that a theological training had repressed instead of liberated the libido of the curate in the direction of trespass and burglary. He had dreamed he jumped over a high wall; or perhaps the height symbolised levitation and ascending into heaven; it is an accommodating science. Then, when we think that the curate is cleared and out of it, we are relieved to find in the last chapter that he is the criminal after all; both he and the author having concealed, up to this moment, the fact that the curate held the International Championship for the High Jump, and had concealed a jumping-pole among the poles used for the punt.



NEW YORK IN 1775: AN INTERESTING EIGHTEENTH-CENTURY PLAN OF THE CITY, ABOUT TO BE OFFERED FOR SALE IN LONDON; POSSIBLY THE ORIGINAL OF ONE PUBLISHED IN PARIS IN 1777. (ACTUAL SIZE, 20 IN. BY 29 IN.)

This very interesting eighteenth-century plan of New York and its surroundings, with French letterpress stating that it was drawn up by Montrésor, ingénieur, in 1775, is to come up for sale at Sotheby's on July 31. The present ownership is not mentioned. The sale catalogue describes it as "On a scale approximately 10 in. to a mile, neatly executed in colours, dissected and mounted on cloth, in a slip-in case; from the library of the Duke of Thun-Hohenstein, with his stamp"; and adds: "An engraved map with the same title, but with slight variations and more detail, was published in Paris by Le Rouge in 1777, for which this may have served as original." The main plan shows the southern extremity of Manhattan. The letters B B at the top indicate batteries, and just below the right-hand B is Fort George. The letters G mark the quays, and just to left of the upper G on the right is Trinity Church (marked P).

But there is an obvious snag in this convenient way of spreading suspicion over a number of characters. It can be put in a word: such cases may cause suspicion, but they cannot cause surprise. It is the business of a shocker to produce a shock. But these modern characters are much too shocking ever to produce a shock. These dubious dopers, these suspected dope-traffickers, these alleged or half-alleged heroes of horrible scandals in the past—all these livers of the wild life have one inevitable touch of tameness. They all have one element that must make any ending of the story tame. And that is, that no reader would be even mildly astonished to learn that any one of them, or all of them, had committed the crime. It is true that, in some of the very best recent *romans policiers*, this rout of rather bestial revellers is often introduced, not in order to convict any of them, but to distract attention from some seemingly conventional person who is ultimately convicted. But the method is wrong, even at the best; for even in order to find our attention distracted to this bright band of bounders, it is necessary to pause upon the possibility of their guilt. Even a hint of guilt should be thrilling; but there is nothing particularly thrilling about the safe

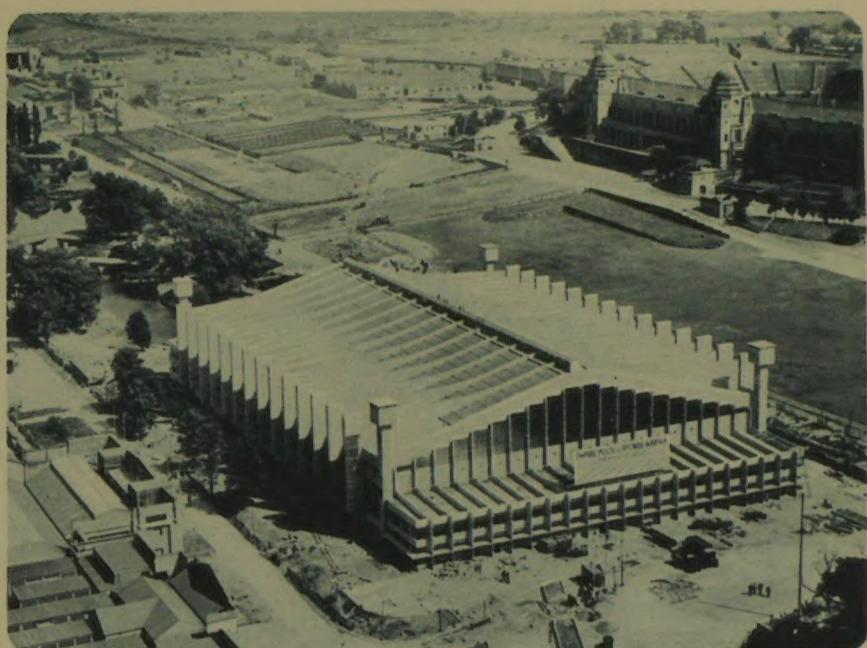
This method, again, has every quality of ingenuity, and pursues the highly legitimate aim of shifting the spot-light from the guilty to the innocent. And yet I think that it fails, and that there is a reason for its failure. The error is the materialistic error; the mistake of supposing that our interest in the plot is mechanical, when it is really moral. But art is never unmoral, though it is sometimes immoral; that is, moral with the wrong morality. The only thrill, even of a common thriller, is concerned somehow with the conscience and the will; it involves finding out that men are worse or better than they seem, and that by their own choice. Therefore, there can never be quite so much excitement over the mere mechanical truth of how a man managed to do something difficult, as in the mere fact that he wanted to do it. In these cases we have already considered the criminal as a criminal; we are only asked to consider him anew as a cracksman or crafty and clever criminal. The effect of this is always a sort of bathos; an anti-climax. I say it with regret, for it figures in some of the finest mystery stories I know. But, even if the book is of the best, it always makes me feel that the last page is the worst; when the last page should be the best of all.

THE CAMERA AS RECORDER: CURRENT NEWS OF TECHNICAL, SPORTING, AND ARTISTIC INTEREST.



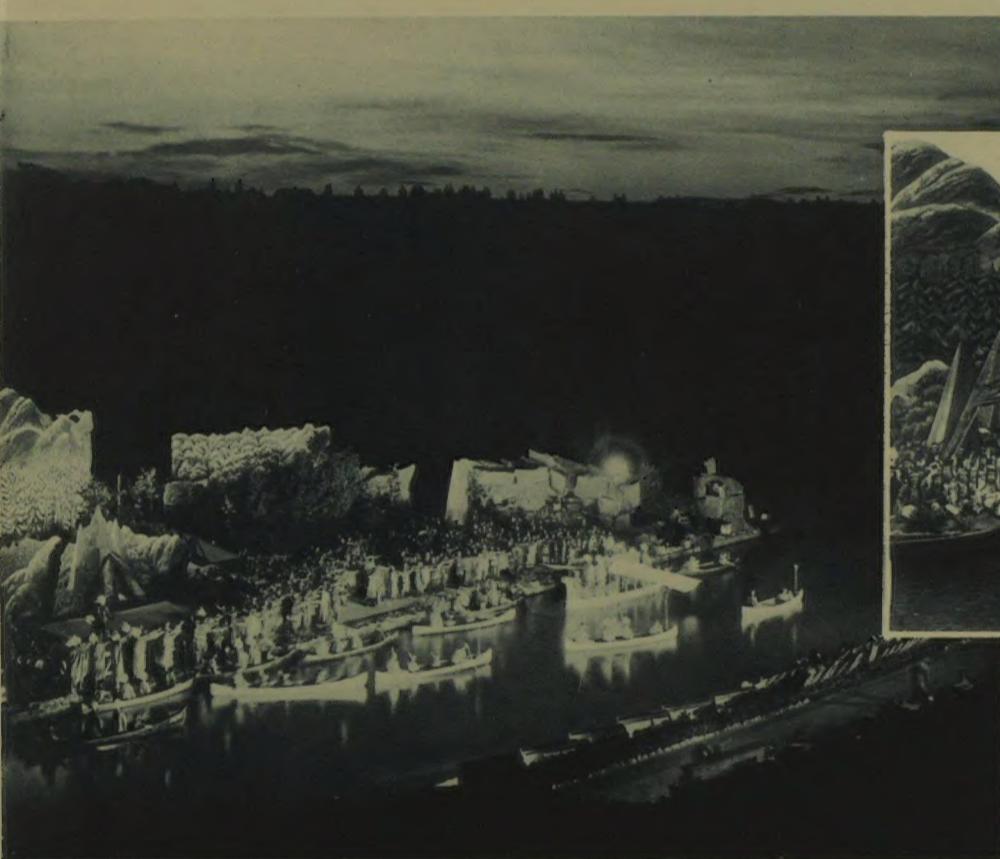
A SHIP BUILT TO CARRY TWELVE SLEEPING-CARS (OR FORTY LOADED GOODS WAGONS) ACROSS THE CHANNEL: THE SOUTHERN RAILWAY'S TRAIN FERRY-BOAT "TWICKENHAM FERRY" AT DOVER.

The "Twickenham Ferry" is the first of three Channel train ferries for a service between England and France which will be put into operation next year. She is 360 ft. long and 60 ft. broad. Her average speed is 15 knots, but she can do 16. Sleeping-cars, complete with their passengers, or loaded goods wagons, will be run straight on to the ship, the lower deck of which has four lines of rails. Considerable other accommodation is provided for passengers; and there is a garage for no fewer than twenty-five cars.



THE OPENING OF THE EMPIRE POOL AND SPORTS ARENA AT WEMBLEY: THE BUILDING HOUSING THE POOL, WHICH IS THE LARGEST IN THE WORLD AND HAS ARTIFICIAL WAVES.—WEMBLEY STADIUM BEYOND.

H.R.H. the Duke of Gloucester arranged to open the Empire Pool and Sports Arena, adjacent to the Empire Stadium, at Wembley, on Wednesday, July 25. The building will be the scene of a number of the events of the Empire Games next month. Its swimming-pool is 200 ft. long and 60 ft. wide, and has a depth of 16 ft. at one end. Ingenious mechanism makes it possible to send realistic waves rolling across the surface. The pool will be opened to the public for the first time to-day, July 28.



"HIAWATHA" AT SCARBOROUGH'S OPEN-AIR THEATRE: THE FUNERAL PROCESSION OF MINNEHAHA, ONE OF THE OUTSTANDINGLY IMPRESSIVE SPECTACLES.

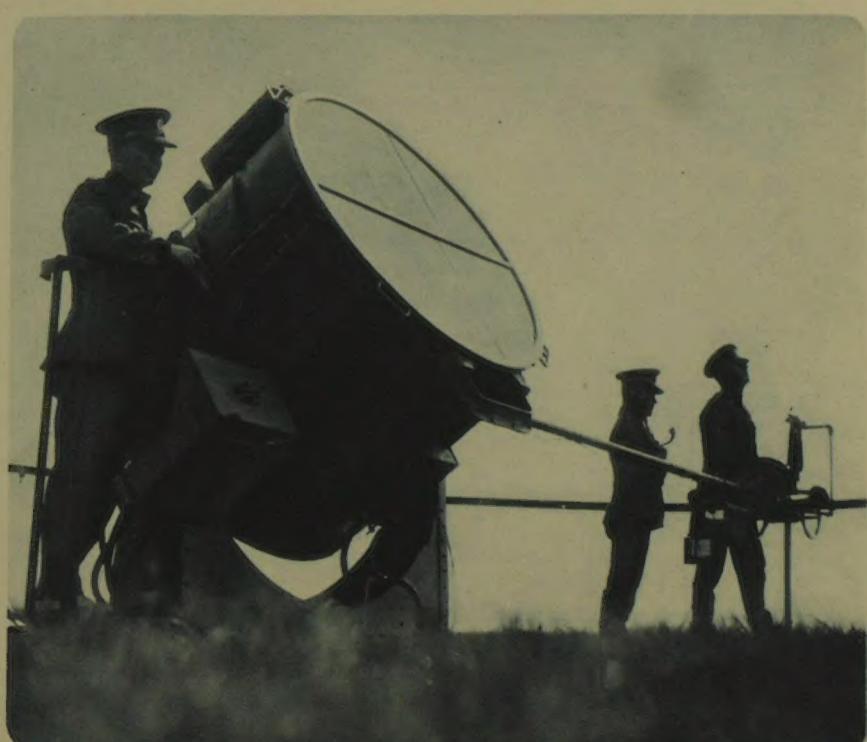


"HIAWATHA" AT SCARBOROUGH: A PRODUCTION ON AN ISLAND STAGE WITH A NATURAL WATERFRONT AND WITH "MADE-UP" HILLS AS SCENERY. "Hiawatha," adapted for outdoor production by Mr. T. C. Fairbairn, the producer, was presented at the Scarborough Municipal Open-Air Theatre on the night of July 23 by the local operatic society, and performances are being given twice weekly as one of the attractions for the holiday season. Leaving principals out of the question, it may be noted that the chorus, ballet, and orchestra number four hundred and thirty. For the rest, we may quote "The Times" reporting the first night: "The action takes place on an island stage, which has a natural waterfront and a background of hills upon which an effect of snow-capped mountains was created. The pageantry was much enhanced by a highly developed lighting system, which, though approaching 40,000,000 candle-power, is as flexible as that of an indoor theatre."



THE AIR EXERCISES TO TEST AIR DEFENCES OF LONDON: A "SPOTTER" COMFORTABLY COUCHED WHILE ON THE LOOK-OUT FOR ATTACKING BOMBERS.

As noted under that double-page in this issue which is devoted to drawings made by an artist who was in an attacking bomber during the Air Exercises of this week, the Exercises in question were to test that part of the air defences of London which is made up of fighter squadrons, observer posts, and searchlight units. That the defenders might receive all the practice possible,

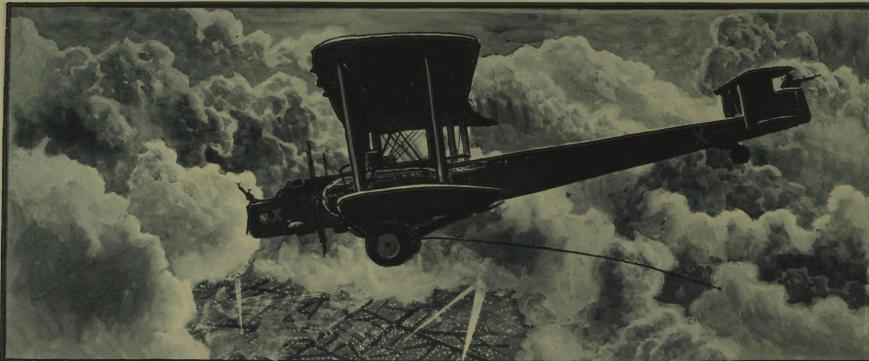


THE AIR EXERCISES: A SEARCHLIGHT SECTION OF THE DEFENDING FORCE, WHICH CONSISTED OF FIGHTER SQUADRONS, OBSERVER POSTS, AND SEARCHLIGHT UNITS.

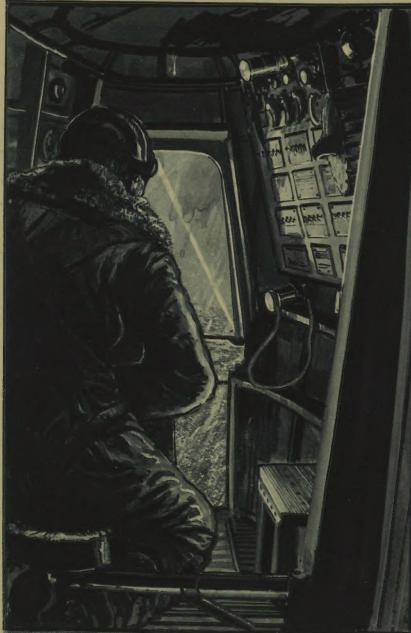
the bombers had to approach their targets over prescribed areas and thus fly over the zones in which the observer posts and searchlight units were stationed. The Air Ministry was taken as a target representing the "Northland" Air Ministry, and Imperial Chemical House, Westminster, represented "Northland's" seat of Government. At Dagenham the target was "a chemical factory."

WITH THE NIGHT BOMBERS RAIDING LONDON: ATTACKING

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WHO WAS IN



DODGING THE SOUND-LOCATORS: By getting above the clouds, the night bomber's pilot checkmates the searchlights. Meanwhile, the sound-locators have determined his approximate position. When he is crossing a gap in the clouds and can again be spotted by the lights, he shuts off his engines and glides silently until he reaches the next "cover" of clouds.



THE BOMB-AIMER AT WORK: He is in the nose of a modern night bomber, crouched over the bomb-sight, with which he is able to gauge speed, drift, and windage, so that he can sight accurately on his target thousands of feet below.

The Air Exercises that began on Monday, July 23, were designed to test fighter squadrons, observer posts, and searchlight units of the air defences of London. The force from "Southland" consisted of day and night bombers. The forces of "Northland," which London as capital, were solely on the defensive, and, as already indicated, their complements of fighters plus one reconnaissance squadron. For that reason, and others, the Exercises were by no means strictly realistic. Anti-aircraft artillery was not in action and, of course, such obstacles as balloon aprons could not be used. Further, as Lord Londonderry had it on the very night of the commencement of operations, defence, though a shield, is wholly unsatisfactory unless an offensive, thrusting spear is in alliance with it. With regard to the illustrations here given, it should be noted that our

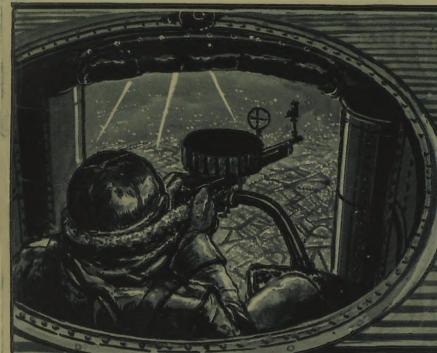


INDICATING THE RELEASE OF AN IMAGINARY BOMB. As he drops his "bomb," the bomber flashes a signal by Sasha light, which is received and recorded by a camera obscura on the ground target if the bomb-aimer is on that target.

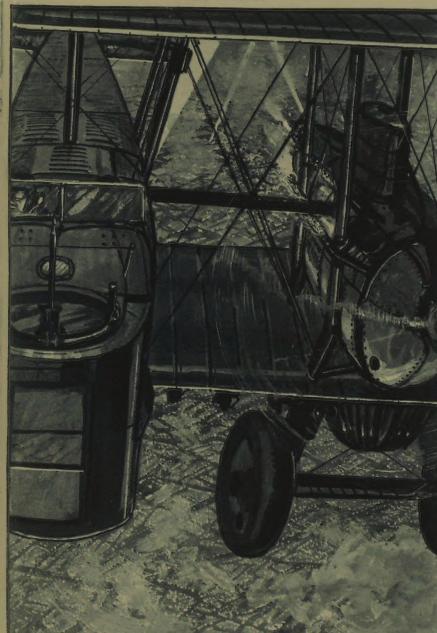
Artist, Mr. G. H. Davis, was in one of the attacking "Southland" bombers that raided London. He describes his experience as follows: "Having donned my flying kit and parachute, I climbed into the rear gun-ring. At 11.50 p.m. we went aloft and steered seaward over the watery realms of 'Southland.' Climbing steadily, we went three-quarters of the way to France. Then, having gained our reserve of 10,000 ft., we alighted and came into landhand at Mertonstone. Making inland, we got well above the treacherous cloudiness near Maidstone. Making inland, we got well above the treacherous cloudiness near Maidstone. The searchlights started to probe for us, the sound-locators having picked up our engine notes. Suddenly we put out our navigation lights. I looked up into the star-spangled sky, to see four enemy fighters over us. They did not spot us. Soon, we were getting nearer our target; and down went our nose and up went I with

DURING THE AIR EXERCISES TO TEST OUR DEFENCES.

ONE OF THE NIGHT BOMBERS OF THE "SOUTHLAND" FORCES.



DEATH IN THE "DUST-BIN." In our latest night bombers, there is a turret that can be lowered so that it projects below the fuselage. In this "dust-bin" is a gunner who guards the blind-spot below his aircraft.



DODGING AND SIDE-SLIPPING TO ESCAPE SEARCHLIGHTS. The big "Virginia" is twisting, turning, and side-slipping in an endeavour to escape from the beams of the searchlights the defensive force are using to detect it.



AN ENEMY FIGHTER CLAIMS A VICTIM. In the Vickers "Virginia" night bomber there is a gun-station right in the tail. The fighter pattern has fired a Very's light, thus claiming the bomber as a victim.



HOMeward Bound in the Latest Type of British Night Bomber: In the foreground (in the left) sits the wireless operator and navigator, who is receiving instructions from his base and is guiding the bomber home at the end of the raid.

from him as he claimed us for his own. We carried on, however, returning to our target and flashing another Sasha light. This spanned out and turning on our navigation lights, we made homeward—just as another fighter came up astern so close to that us, that he was momentarily caught in his own searchlights, I saw that he was a 'Bulldog.' I sat back and dozed. The cessation of the roar of the engines awakened me. The flight had finished. Our aerodrome was below us, the flare path right to guide us in. Then a bumping run along the grass, and we stopped. I climbed down to terra firma, only too glad to be in the warmth and light again after hours of the windy coldness of 10,000 ft. Air mechanics pulled off my gear, and then to the mess for the inevitable (almost ritualistic) beer, bacon, and eggs—and so to bed, for too brief a spell!"

A WINDOW ON THE WORLD: RECENT EVENTS AT HOME AND ABROAD BY PHOTOGRAPHY.



THE PANCHAN LAMA VISITING A BRITISH SLOOP AT SHANGHAI; DR. BOARD, OF "SANDWICH," WHERE THE ECCLÉSIASTIC TOOK TEA WITH THE CAPTAIN AND OTHER OFFICERS.

A correspondent, sending us this photograph, writes: "The Panchan Lama, the ecclesiastic head of the Buddhist Church of Tibet and Mongolia, visited Shanghai last week for a prayer-meeting at Hawking. He attended several meetings and went on board H.M.S. 'Sandwich' and had tea with the captain and his officers."



WINNER OF THE KING'S PRIZE AT BISLEY: CAPTAIN BARLOW BEING CHAIRMED.

Mr. Maurice Wilson, the young British airman who made a gallant attempt to climb Mt. Everest alone, has almost certainly perished. His powers were considered to be so great that he had left them at 21,000 ft. to go on alone.



MEMBERS OF THE GERMAN HIMALAYA EXPEDITION REPORTED MISSING: HERZ MERKL, THE LEADER, NOW RUMOURED TO BE ALIVE; DR. WIELAND; AND DR. WEINTRAUB, TO BE

On July 17, three members of the German Himalaya Expedition were reported missing on Nanga Parbat, following a terrible snowstorm which surprised them during an attempt on the summit. Little hope was felt for them, but later, Herr Merkl, the leader of the expedition (already famous for his previous escape from apparently certain death), was reported to have been found in a small ice-cave 20,000 ft. up, huddled together with a porter for warmth.



SIR MILES LAMPSON LEARNS TO FLY: THE HIGH COMMISSIONER FOR CYPRUS IN HIS MACHINE.

A commanding officer, "The British High Commissioner in Egypt," Sir Miles Lampson, has been taking flying lessons in flying since his arrival in Alexandria, and has just completed his first solo flight. His ambition is to learn to fly so well that in touch with every part of the country is to do so by air. In public notice.

THE OXFORD UNIVERSITY ARCTIC EXPEDITION: MR. EDWARD SHACKLETON (LEFT) AND DR. HUMPHREYS; AND (ABOVE) THE EXPEDITION'S VESSEL, THE

The "Signallor," the vessel bearing the explorers of the Oxford University Arctic Expedition, left St. Katharine Dock, Tower Bridge, on July 17. The expedition is to go to Ellesmere Land, in the Canadian Arctic. Among the explorers is Mr. Edward Shackleton, son of the late Sir Ernest Shackleton.

The King's Prize was won at Bisley, July 21 by Captain J. A. Barlow, of the West Yorkshire Regiment, after a tie with Captain J. Sedgwick, late of the Durham Light Infantry. This was the first time that a great Imperial shooting competition has been won by a regular soldier since it was thrown open to them in 1919.



DIRECTOR OF THIS WEEK'S AIR EXERCISES OVER LONDON: AIR-MARSHAL SIR ROBERT BROOKE-POPHAM (LEFT).

The Air Exercises to test the defences of London (illustrated elsewhere in this number) were under the direction of Air-Marshal Sir Robert Brooke-Popham, commanding the Royal Air Force of Great Britain. Air-Vice-Marshal Johnstone commanded the fighter forces of "Norland," and Air-Commodore Nicholl and Air-Vice-Marshal Playfair commanded the "Southland" bombers.



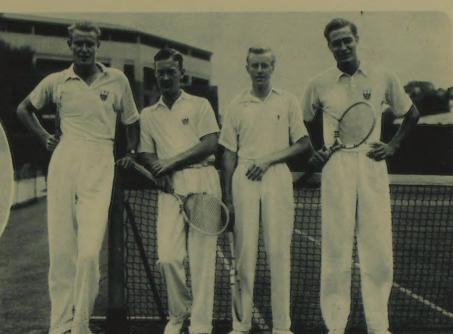
THE "ENDEAVOUR" SAILS: MR. T. O. M. SOPWITH (THIRD FROM LEFT), IN YACHTING CAP, WITH MRS. SOPWITH AND THE AMATEUR CREW.

As mentioned on our front page, where we show "Endeavour" starting her voyage to the United States as challenger for "America's" Cup sailing from Portsmouth on July 23. She was manned by a professional crew and some of the amateurs of the Valleys of Andorra and Requet of his Majesty the King of France. On July 21 Boris I., was taken to hospital in Paris, suffering from a heart attack.



THE AUSTRALIAN DAVIS CUP TEAM WHICH PLAYED AMERICA IN THE INTER-ZONE FINAL: MR. QUETZ, V. MCGRATH, J. H. CRAWFORD, AND D. E. TURNBULL (L. TO R.).

The Inter-Zone Davis Cup final between Australia and the United States took place on July 21 and following days, the winning team qualified to meet Great Britain, the holders, to-day July 28, in the final. The Australian team, which had successively defeated Japan, France and Czechoslovakia on their way to the final, made its start in the singles on July 21, when Crawford beat Shadie by 6–1, 6–2, 6–12–10; and McGrath beat Wood by 7–5, 6–4, 1–6, 9–7. In the doubles



THE U. S. DAVIS CUP TEAM WHICH PLAYED AGAINST AUSTRALIA IN THE INTER-ZONE FINAL: L. R. STODDEN, G. M. LOTTE, S. B. WOOD, AND F. N. TURNBULL (L. TO R.). Shadie in straight sets, Crawford set the wonderful form which won him the championship at Wimbledon last year; and McGrath's victory over Wood, a reversal of the result between the two in this year's challenge, was a great achievement for Australia. On July 23, Lotte and Stodden won the doubles. When Crawford and McGrath met by 6–4, 2–6, 5–4; and on July 24 rain necessitated the completion of the match on a later date.



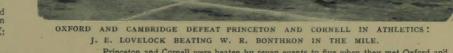
MR. BERNARD SHAW'S NEW PLAY BASED ON FROISSART'S STORY OF THE BURGESSES OF CALAIS: "THE SIX OF CALAIS," AT THE OPEN-AIR THEATRE.

Mr. George Bernard Shaw's dramatic version of Froissart's story of the six burgesses of Calais was produced at the Open-Air Theatre, the Botanical Gardens, on July 17. The following note by the author appeared on the programme: "I am first sorry to say that I have got it all wrong... Auguste Rodin contrived the character of Peter Harcourt (one of the Burgesses);



A RECORD PARTNERSHIP, WHICH PUT UP 388 FOR AUSTRALIA: BRADMAN (WHO MADE 304) HITTING INTO THE SLIPS; AND POSSNORD.

In the fourth Test Match, played at Leeds, England were all out for 200 by 5.30 on the first day. The position seemed favourable to Australia, who had 200 runs in hand, when Bradman and Possnord put up 388 runs, easily breaking the record of 360 made by Hobbs and Rhodes at Melbourne twenty-three years ago. Bradman made 271 on that day (Saturday) and went on to make 304 on the Monday, when he was bowled by a bouncer from a leg-break. Possnord made 117 on the Saturday, and 177 on the Monday. Unfortunately, Bradman pulled a muscle when he was fielding, subsequently, and had to leave the ground. England's defeat seemed certain, but rain brought play to a close when their score was 229 for six. Each team has now won two matches with two drawn.



OXFORD AND CAMBRIDGE DEFEAT PRINCETON AND CORNELL IN ATHLETICS: J. E. LOVELOCK BEATING W. R. BONTHON IN THE MILE.

Princeton and Cornell were beaten by seven events to five when they met Oxford and Cambridge in an athletic contest at the White City on July 21. The most notable victory was that of E. Lovelock in the mile race, in which he beat Princeton's W. R. Bonthon, of Worcester, who was home beaten. The time was 4 min. 15.2 sec. K. S. Duncan (Oxford) set up a record for the meeting with a long jump of 23 ft. 7 in.



BOWES (SEATED), WHO DISMISSED WOODFULL, BROWN, AND OLDFIELD FOR NO RUNS; AND, LATER, BRADMAN, MCCABE, AND DARLING.

For the fourth Test Match, played at Leeds, England were all out for 200 by 5.30 on the first day. The position seemed favourable to Australia, who had 200 runs in hand, when Bradman and Possnord put up 388 runs, easily breaking the record of 360 made by Hobbs and Rhodes at Melbourne twenty-three years ago. Bradman made 271 on that day (Saturday) and went on to make 304 on the Monday, when he was bowled by a bouncer from a leg-break. Possnord made 117 on the Saturday, and 177 on the Monday. Unfortunately, Bradman pulled a muscle when he was fielding, subsequently, and had to leave the ground. England's defeat seemed certain, but rain brought play to a close when their score was 229 for six. Each team has now won two matches with two drawn.

UNREST IN THE UNITED STATES: LABOUR TROUBLES; AND THE END OF PUBLIC ENEMY JOHN DILLINGER.



THE SAN FRANCISCO GENERAL STRIKE: A MOUNTED POLICE OFFICER IN THE "ARMOUR" OF HIS COUNTRY'S CIVIL DISPUTES—HELMET AND GAS-MASK; AND A MASK FOR THE HORSE'S EYES.

The general strike which had been imminent in San Francisco for many days began on the morning of July 16. It was called in sympathy with the strike of longshoremen and other maritime workers, which had been going on since early May. It is the object of the longshoremen to wrest from the steamship companies control of the employment of labour; and an obstinate attitude by both employers and employed brought about the general strike. Until July 19 and 20, when the sympathy strikes were called off and most of the transport workers returned, San Francisco, which has a population of 1,300,000, was paralysed, transport was at a standstill, and the food shortage became acute.



THE SHOOTING OF JOHN DILLINGER, AMERICA'S FOREMOST MURDERER AND ROBBER: "PUBLIC ENEMY NO. 1" (IN SHIRT-SLEEVES), WHEN IN PRISON.

The sordid career of John Dillinger, who is known to have been concerned in at least fourteen murders and numberless robberies, came to an end on July 22, when he was ambushed and shot dead by Federal detectives as he came out of a cinema in Chicago. A woman associate of the outlaw is said to have betrayed him to Mr. Melvin Purvis, chief of the Chicago detectives of the Department of Justice, and sixteen men were stationed outside the cinema. It was hoped that he would be taken alive, but he sought to "draw" and was shot dead.



SAN FRANCISCO PARALYSED BY THE GENERAL STRIKE: MARKET STREET, NORMALLY ONE OF THE BUSIEST THOROUGHFARES IN THE WESTERN STATES, DEVOID OF PUBLIC AND PRIVATE VEHICLES, WITH ALL TRADING SUSPENDED.



A DEFIANT ATTITUDE BY A LABOUR SPOKESMAN IN THE SAN FRANCISCO STRIKE: LONGSHOREMEN BEING URGED TO STORM A PIER.



LABOUR TROUBLES IN THE UNITED STATES: TEAR-GAS BOMBS EXPLODING IN KOHLER, WISCONSIN, AS POLICE TRIED TO STOP PICKETS "DUMPING" COAL TRUCKS.
Recent labour disputes in the United States, while most severe in San Francisco and along the Pacific waterfront, have by no means been confined to that area. There were serious strikes also in Minneapolis (where many injuries occurred in rioting) and in Alabama, and there was much labour unrest in New York and elsewhere. This photograph shows a fight between police and pickets at Kohler, Wisconsin, outside the Kohler coal works. Tear-gas bombs thrown by the police are seen exploding.



FOOD SHORTAGE IN SAN FRANCISCO DURING THE GENERAL STRIKE: ONE OF THE NINETEEN RESTAURANTS, THE STRIKERS ALLOWED TO REMAIN OPEN OVERCROWDED WITH HUNGRY CITIZENS, WHILE MORE WAITED IN QUEUES OUTSIDE.

The general strike in San Francisco and other cities on the Pacific coast (officially estimated to have cost 100,000,000 dollars in lost business, salaries, and wages) almost completely paralysed business for five days. The Strike Strategy Committee attempted to keep it a managed strike, allowing food to reach hospitals and other public institutions, ensuring sufficient petrol for doctors, police, and fire brigades, and permitting nineteen restaurants in San Francisco to remain open, but otherwise completely cutting off supplies from private consumers. There was some violence, but the extraordinary precautions taken by the police were for the most part sufficient to keep it in check. General Johnson's intervention facilitated a settlement.



ORCHIDS IN ALL THEIR GLORY: FLOWERS ONCE HELD IN AWE BY AMATEURS.

TOP ROW (left to right) : CYMBIDIUM CERES ; DENDROBİUM GATTON SUNRAY ; AND ODONTOGLOSSUM TOREADOR.

SECOND ROW (left to right) : ODONTIODA BETTY ; CYPRIPEDIUM LAWRENCEANUM HYEANUM ; AND EPIDENDRUM SCEPTRUM.

THIRD ROW (left to right) : MILTONIA BRUGES ; ANGULOA CLIFTONII ; AND MILTONIA GATTONENSIS.

FOURTH ROW (left to right) : PROMENAEA CRAWSHAWANA ; AND EPIDENDRUM ORGANENSE.

On this page and the one that follows it, we reproduce natural-colour photographs of some of the finer orchids grown by Sir Jeremiah Colman, of Gatton Park, Surrey, prominent amongst whose hobbies are horticulture and agriculture. As noted under our other photographs, there was a time when most amateurs regarded orchid-growing with awe, as only to be practised by highly-paid specialists in the employment of the very rich. The point of view is different now: many more cultivate orchids and are glad accordingly. As to those seen on this page, we give the following notes: Cymbidium Ceres is a very fine hybrid, being a cross between Cym. I 'Ansonii and Cym. Insigne Sanderi.—Dendrobium Gatton Sunray is one of the most successful crosses of the

century, a cross between *Dalhousianum* var. *Luteum* and *Illustratum*. It was raised at Gatton in 1919.—*Odontoglossum Toreador* is one of the best *Odontoglossums* raised and is a large, compact flower of good substance.—*Odontioda Betty* shows what arises from the scarlet *Cochlioda Noezliana* after the first generation. The first generation almost always reproduces the scarlet colour.—*Cyrtopedium Lawrenceanum Hyeanum* is the albino form of *Cyp. Lawrenciana*.—*Miltonia Bruges* is one of the richest-coloured *Miltonias* raised.—*Anguloa Cliftonii* is known as the Cradle Orchid, because of its rocking lip.—*Miltonia Gattonensis* is a very successful cross. Although the parents are pink, nearly all the hybrids raised have been white: that illustrated is an exception.

Orchids in All their Glory: Natural & Colour Photographs.

NATURAL-COLOUR PHOTOGRAPHS SPECIALLY TAKEN FOR
"THE ILLUSTRATED LONDON NEWS" BY THE FINLAY COLOUR
PROCESS. BY COURTESY OF SIR JEREMIAH COLMAN, Bt., V.M.H.

HYBRIDISATION has revolutionised orchidology. The aim of the hybridist has been to secure better colours, finer shapes, and flower-spikes with a larger number of blossoms showing their supremacy in the world of horticulture, by holding their heads high. Phenomenal success has been attained. Whenever a unique variety has appeared it has been utilised as a parent, and the results have been really remarkable. But these achievements are left to the specialist for the most part. The amateur, nevertheless, can become an accomplished cultivator. Witness these encouraging words which we quote from the excellent Encyclopædia of Gardening issued in the Everyman



LAELIO-CATTELEYA PHOEBE (GATTON PARK VARIETY) IN A BED OF SAINTPAULIA
IONANTHA (CAPE VIOLETS).



AERIDES ODORATUM ALBUM IN A BED OF SAINTPAULIA IONANTHA.

series: "At no very remote period, Orchids were regarded with something akin to awe by the majority of flower-lovers, and were considered to be the monopoly of wealthy people. . . . The majority of amateurs never felt that they could indulge a homely love for Orchids as they could for Roses, Sweet Peas, and ferns. The plants were, in fact, aliens. That feeling has now become modified considerably, and we begin to find amateurs of small means growing Orchids. It must be admitted that the plants need special study, and that the majority require more heat and moisture than other plants grown under glass. The reason of this is that they come from tropical countries, where the atmosphere is saturated and highly heated. There are, however, certain Orchids which may be grown under cool conditions, and, so far from these being species of no importance, they include *Cypripedium insigne* and its varieties and hybrids, which are among the most popular with the cognoscenti."

BOOKS OF THE DAY.

SINCE I called on an anthropologist friend the other day at the Royal College of Surgeons, where I saw the bones of a gentleman, more antique than Elijah, which had been exhumed on Mount Carmel, and had tea among the skulls and skeletons, my thoughts have been running rather on prehistoric man, and I am moved to deal with some important books concerning him. One visit to the "place of skulls" in Lincoln's Inn Fields, however, does not qualify me to speak as an expert, nor can I discuss these learned volumes in other than a cursory manner. Moreover, climatic conditions are such (at the moment of writing) that the sympathetic reader must excuse me if I am severely superficial.

First, then, I note a new edition, "completely corrected and revised," of a work not entirely restricted to pre-history, by a famous anthropologist and chief exponent of the "diffusion of culture" theory regarding the origin of civilisation, which, he believes, arose first in ancient Egypt and thence radiated to other lands. The book in question is "HUMAN HISTORY," By G. Elliot Smith. With sixty-seven illustrations (Cape; 12s. 6d.). The study of early man usually appears remote from modern problems, but Professor Elliot Smith's work is exceptional in that respect, for he keeps in view the most urgent problem of all—the elimination of war. Primitive man, in his opinion, was not a belligerent person, but dwelt in a state of Arcadian simplicity, and his "Fall" came with the birth of civilisation, which involved, among other ills, warfare and tyranny, cruel practices, and social unrest. "The fundamental aim of this book," writes the author, "is to throw some light upon the truth concerning Human Nature. . . . Scientific inquiry definitely establishes the fact that man is by nature peaceful and truthful. . . . The recognition of this fact should revolutionise the attitude of statesmen and sociologists. . . . Hence with complete confidence I submit Chapters V. and VI. (on Primitive Man and Behaviour in Family Groups) as a charter for sociologists to provide the foundation for their investigations and their practical expression—'Peace upon Earth to men of good will.'"

I remember vaguely suggesting on this page that there should be a *rapprochement* in education between science and classics, similar to that between science and religion. I am glad to find this idea of allying literature with biology much better expressed by so distinguished a scientist. "The student of mankind," says Professor Elliot Smith, "working in the frontier that separates Natural History from the Humanities, is made to realise how the subject of his studies suffers from the conflicting allegiance. It would be a great gain if the benefits of the two disciplines could be merged in a Greater Humanity, which might be called Human History. . . . But, it may be asked, what more can the co-operation of Biology and the Humanities do to interpret human thought and action than is being done at present by the two disciplines independently? This book is an attempt to answer the question."

It is hardly possible to explain briefly the nature of that answer, for the book, like the world, "is so full of a number of things" that it is difficult to summarise. Suffice it to say that the first six chapters are devoted to primitive man—his wanderings, industries and family life, and the various races. The remainder of the volume treats, successively, of the beginning of civilisation and the origin of kingship; the use of gold; mummification and architecture; the culture of Elam and Sumer (as revealed by Mr. Woolley's discoveries); the Minoan age in Crete; the rebirth of civilisation ("effected in Ionia by Thales of Miletus, 585 B.C., and his contemporaries"); and finally, a glowing tribute to "the glory that was Greece." "Ever since," the author declares, "the history of the world has been a conflict between the rationalism of Hellas and the superstition of Egypt."

By way of transition to another book, definitely prehistoric in its scope, it may be well to indicate the dividing line between history and pre-history, as demarcated by Professor Elliot Smith. "No phase of Human History," he writes, "can be dated before 3500 B.C., but we are safe in assuming that civilisation began with the invention of agriculture about 4000 B.C. It may have been a million years since *Eoanthropus* (Piltdown Man) and *Sinanthropus* (Peking Man) roamed the earth. . . . The Mousterian industry and Neanderthal Man may be 50,000 years old. . . . Dr. Louis Leakey has found much more ancient

representatives of *Homo sapiens* (i.e., than the Lloyd's Skull) in East Africa." Thus I arrive at a new book by the anthropologist just mentioned—namely, "ADAM'S ANCESTORS." An Up-to-Date Outline of What is Known About the Origin of Man. By L. S. B. Leakey, F.S.A., Fellow of St. John's College, Cambridge, and leader of the East African Archaeological Expeditions, 1926-7, 1928-9, and 1931-2. With Foreword by Sir F. Gowland Hopkins, President of the Royal Society. Twelve Plates and thirty Text Illustrations (Methuen; 7s. 6d.).

Dr. Leakey mentions that all the skulls illustrated in his book are in the Royal College of Surgeons' Museum, except his two recent outstanding "finds"—the Kanam Mandible and the Kanjera Skull, full details of which, he tells us, will shortly be published in a forthcoming book to be called "The Stone Age Races of Kenya." His present

are seeking. . . . Slowly and gradually the various links by which we hope one day to understand the origin of man are being found in different parts of the world." He believes that man has existed on the earth much longer than the million years assigned to the Pleistocene period.

Dr. Leakey's first experience of excavation was a British Museum expedition to Tanganyika "to dig up remains of dinosaurs." "Of course," he adds, "this work had no direct connection with the search for prehistoric man." This last statement can be amplified from a fascinating book that takes us back to a world before man was—namely, "THE DINOSAURS." A Short History of a Great Group of Extinct Reptiles. By W. E. Swinton, Ph.D., F.R.S.E., of the British Museum (Natural History). With twenty-five Plates and twenty Text Figures (Thomas Murby; 15s.). The author gives a table of geological periods including "Age in years (determined) by Radio-active and other methods." From the table we learn that the Age of Reptiles, chiefly dinosaurs on land, lasted through the Triassic, Jurassic and Cretaceous epochs, ranging from 180 million years ago (Triassic) to seventy million years (Cretaceous). The earliest epoch of man is given as the Pleistocene, one million years ago; and even if, as Dr. Leakey thinks, man dates from the Miocene, that would only take him back eighteen million years.

I have mentioned these imposing dates, which rather dwarf old ideas of "antiquity," because they throw light on a very interesting passage where Dr. Swinton rejects the notion that the mythical dragon may have originated from the dinosaur. "Since man appeared on the earth so long after these creatures were extinct," he says, "there is no foundation for the uninformed opinion that any human being can have seen them alive, nor for the belief that some still survive in isolated quarters of the globe, as is the theme of more than one novel. . . . There is no particle of evidence for the dinosaurian origin." Is it conceivable, I wonder, that the "common ancestor" of men and monkeys, or, as the poet puts it, "the gibbering form obscene that was and was not man," did encounter some isolated survivors of the saurian race, and that "in his blind brain he bore" a dim unconscious memory of those—

. . . dragons of the prime
That tare each other in their slime?

Could the idea of dragons have been thus transmitted through the ages in the minds of our semi-simian and sub-human predecessors, even though no member of the species *Homo sapiens* could ever have seen a dinosaur? Possibly the dragon arose from some beast familiar to man, such as the rhinoceros, woolly or otherwise, or even the gentle crocodile who still survives. The legend of Loch Ness shows how easily some physical fact becomes a myth.

The story of the dinosaurs as told by Dr. Swinton, with the aid of so many excellent illustrations, is one of extraordinary interest, and not least in regard to the mysterious causes of their total extinction. Through vast aeons they had been the lords of creation. "Their passing," we read, "was no less dramatic

than that of a mighty empire of world-wide extent." Will the empire of man last as long? There is nothing mythical about dinosaurs, fantastic as they were in size and shape, for we know them from their actual bones. Many of these have been illustrated in these pages from time to time (as in our last number), besides the famous dinosaur eggs from the Gobi Desert of Mongolia. Some of our readers, however, may not know that, as Dr. Swinton recalls, the first dinosaur remains ever discovered were found in the south of England, and described by Dean Buckland in 1824. Dinosaur-hunting, indeed, might become a new British sport, for the author says: "The quarries of the Midlands and the south-east coasts of England may richly reward the searcher who, in addition to having all the pleasures of a holiday task, may well contribute handsomely to science." Although America takes precedence in the quantity of her dinosaur remains and exhibits, we in this country, it seems, are not behindhand in the matter of quality. "In London," says Dr. Swinton, "the British Museum (Natural History) has one of the most important collections in the world, not in respect of size, which is greatly overshadowed by the American collections, but in the fact that the earliest-known specimens are here preserved." Next time I am down South Kensington way, I shall make a point of calling on *Diplodocus*.

C. E. B.

To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes: in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archaeologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

work appeals to the general reader. "I have tried," he writes, "to bring together all the latest discoveries concerning the Stone Age and to present an up-to-date account of what is at present known about our ancient ancestors and cousins. I have, in particular, tried to answer questions that prehistorians are continually being asked to explain. How—for example—is it possible to distinguish between a piece of flint chipped by Stone Age man and one chipped by natural agencies? How the climatic changes of the past can be interpreted from a study of gravel beds and other similar deposits? How is it possible to say what kind of a man is represented by a fossil skull?"

Personally, I should like explained the geological evidence on which anthropologists deal so gaily with thousands and millions of years! Dr. Leakey mentions two other very common queries—"Is it true, as Darwin says, that we are descended from monkeys?" And again: "Have you discovered the missing link?" His reply is: "Darwin never suggested that we were descended from monkeys, but rather that men and monkeys were descended from some common ancestral species. The second question is the result of a misconception of the whole theory of evolution. There is no *one* missing link. . . . Innumerable links are missing in the chain of evidence for which we

THE "CALL OF THE WILD" INVERTED AMONG IBEX.

ONE OF THE SHYEST BEASTS PHOTOGRAPHED FOR THE FIRST TIME AT CLOSE RANGE: IBEX THAT COME HUNDREDS OF MILES TO A GAME RESERVE AND DURING THEIR STAY "CEASE TO BE WILD ANIMALS."

By LEWA T. W. RUSSELL PASHA, Commandant of the Cairo City Police. (See Illustrations opposite.)

The author of the very interesting article that follows—
Lewa T. W. Russell Pasha, Commandant of the
Cairo City Police, was recently received by the King
and Queen at Buckingham Palace, when their Majesties
inspected, in the Quadrangle of the
Palace, a detachment of the Egyptian
Mounted Police that was giving a dis-
play in the International Horse Show
at Olympia. A photograph of the
royal inspection appeared in a recent
issue (for July 7), and in that of June 23
we illustrated various phases of the
display at the Horse Show.

CAPRA NUBIANA, or the Nubian ibex, is found in varying quantities over the eastern desert of Egypt, i.e., from the eastern edge of the Nile Valley to the Red Sea, and from the Cairo-Suez Road, on the north, all the way south into the Sudan; it is also found in the mountains of Southern Sinai. Ibex, like all desert animals, have the capacity of managing to live somehow on the most sparing of grazing, but cannot, like the wild sheep, gazelle, and smaller animals, exist practically permanently without water, trusting merely to the dew for moisture.

Ibex definitely need actual water every fourteen days or so, but can probably go without considerably longer.

bite of food. The reserve is open on all sides, and is kept by six armed Albanian guardians, who live near the well, and make constant patrols round the boundaries to prevent poaching by the local Arabs.

During the recent dry years there has been a permanent popu-

and leave again as soon as it is finished. The rut begins in early September, and lasts about a month. Some of the guardians have been employed in the wadi for ten or fifteen years, and can point



when pressed. The photographs reproduced here were taken in the autumn of 1932, and those on the opposite page in 1933, in the Wadi Rish-rash game reserve. This reserve was founded some thirty years ago by the late Prince Kamal el Din Hussein; and on his death, two years ago, the reserve was taken over and continued as a Government reserve by the orders of his Majesty King Fuad. The area under reservation is some 150 square miles of rough desert, scored by a number of wadis or valleys worn by prehistoric rainfall into deep ravines, with a certain amount of grazing after rains. At an angle of one of these wadis, Prince Kamal el Din found a supply of catchment water at a depth of 10 metres (about 32 ft.), and erected a small motor pump, which lifted enough water to irrigate an acre of garden for the guardians, and keep filled a rock-pool which he cut in the wadi side.

Normally, this water supply is renewed every few years by one of the heavy rain-storms which break over this desert; but five years have now passed without a spate, the surrounding desert is dry and waterless, and Rish-rash has been the one and only spot where an ibex could find water and a

out rams that they know by sight as annual visitors, and others as callers for the first time. The reputation of Rish-rash among the ibex must be very great, as one instance, anyhow, was proved of an ibex having travelled 300 miles to come to it for the rut.

The remarkable feature of this ibex reserve, as can be seen from the photographs, is the extraordinary tameness of the big rams. The four photographs on this page are cut-outs from a telephoto film taken by myself in 1932, from a hide built of stone some forty yards from the water-hole. Last autumn, however, I found the ibex so insistent on their drink, and so tame, that I was able to approach in full sight and use an ordinary camera at close range. The three photographs on the left-hand side on the opposite page show how I gradually got closer and closer to a drinking ram; this animal had actually arrived in the reserve only three days before, and was previously unknown to the guardians. The two adjoining photographs on the right show the equally remarkable tameness of a magnificent ram with, at a guess, 45-inch horns. He had entered the reserve a month before my visit, and had settled down for a lengthy stay when he found what a pleasant place it was. The guardians had for some time been throwing down some barley for the resident ladies, and this visiting gentleman soon took courage to join them, and come across the wadi at the men's whistle for his evening meal.

Anyone who has hunted ibex in these deserts knows what a wild and cautious beast he is, with his amazing powers of scent, eyesight, and hearing; and yet here are these rams, when the sex-urge comes to them, leaving their mountain homes somewhere in the Red Sea hills, trekking a hundred miles or so, with every instinct of self-preservation alive, and



THE FIRST "CLOSE-UPS" OF THAT "WILD AND CAUTIOUS BEAST"—THE IBEX: TELEPHOTOGRAPHS FROM A HIDE FORTY YARDS FROM A WATER-POOL IN THE WADI RISH-RASH GAME RESERVE, SHOWING MALES COME FROM AFAR TO "JOIN THE LADIES" AND SECURE FOOD AND WATER, THE LATTER UNOBTAINABLE IN THE DESERT THROUGH ABNORMAL LACK OF RAIN.

then one day arriving at the cliffs overlooking the Rish-rash sanctuary. The "chugg-chugg" of the engine, and the smell of men and mules, so far from frightening them, fill their hearts with joy and assurance, and for the spell of their stay they cease to be wild animals. The rut being finished a month later, one morning each of them decides it is time to be going back home, and cautiously climbs out on to the top desert, and starts his long walk home, every instinct of self-preservation alive again, the true wild ibex.

Egypt this year has signed the International Convention for Preservation of African Fauna and Flora, and, with other countries, has undertaken to establish reserves for wild game.

She starts off with the advantage of the marvellous nucleus of Wadi Rish-rash. Steps have also been taken to save the lives of the few Barbary sheep that still remain in the eastern desert, 300 miles south of Cairo, and the half-dozen still existing in the

far-distant western oasis of Owenat.
P.S.—Perhaps "ram" is not the correct word for a male ibex; he is a goat; but I dislike the word "billy."

WILD IBEX PHOTOGRAPHED AT CLOSE RANGE FOR THE FIRST TIME.



INTENSELY SHY IN THEIR NATURAL STATE, BUT TEMPORARILY "CIVILISED" IN A GAME RESERVE: WILD IBEX LET THEMSELVES BE "SNAPPED" AT A FEW YARDS' RANGE—(LEFT) THREE STAGES OF THE PHOTOGRAPHER'S APPROACH.

The extraordinary tameness of wild ibex from distant mountains, while visiting the Wadi Rish-rash game reserve in Egypt, is strikingly illustrated in these photographs, which relate to the article by Lewa T. W. Russell Pasha on the opposite page. The four given there, he explains, were taken with a telephoto lens from a hide at a distance of some 40 yards, but by the time those reproduced above were taken, the wild ibex had become so tame that he could approach them in full view and use an ordinary camera at close range. The three on the left show how he

gradually drew nearer to a male drinking at the water-pool. The two right-hand photographs show "a magnificent ram with—at a guess—45-inch horns," that had only been in the reserve a month. His indifference to the photographer is all the more remarkable because, in their natural state, these creatures are extremely shy and wary. In sending us his photographs the author writes: "I believe them to be quite unique. I certainly have never seen a close-up anywhere of wild ibex, whether in Africa or India."

FIRES OF THE DROUGHT PERIOD: BROWNSEA ISLAND AND BUILDINGS ABLAZE.



THE FIRE WHICH SWEEPED BROWNSEA ISLAND, THE BEAUTIFUL BIRD- AND ANIMAL-SANCTUARY IN POOLE HARBOUR: A GENERAL VIEW FROM THE AIR; SHOWING THE NUMEROUS DISTINCT OUTBREAKS WHICH RENDERED THE BLAZE HARD TO SUBDUE.



HOUSES ON BROWNSEA ISLAND THREATENED BY THE FLAMES: THE CONIFER WOODS, WHICH WERE EXTENSIVELY DAMAGED, AND THE HEATH-COVERED OPEN GROUND ABLAZE.



WHEN THE FIRE THREATENED THE CASTLE ON BROWNSEA ISLAND: AN AIR VIEW SHOWING THE FLAMES WITHIN A HUNDRED YARDS OF THE TOWER.

Brownsea Island, at the mouth of Poole Harbour, whose owner, Mrs. Bonham Christie, had kept it as a bird- and animal-sanctuary, was ravaged by a fire which broke out on July 18. The police, using a motor-launch, collected holiday-makers to help in fighting the blaze, and the Poole Harbour Master brought all available Harbour Board employees. It was observed that, as soon as the flames had been beaten out in one place, rabbits with fur alight ran through the undergrowth and started a blaze elsewhere. By midnight on the 19th the fire was reported to be under control at all points, though there was a slight outbreak on the afternoon of the 20th. The wood- and heath-covered slopes on the south side from end to end were left charred. A large house on the north side of the island was destroyed; but the castle and the church were unharmed, though the flames at one time threatened them seriously. The only green part of the island now left is on the east side of the centre and on the north-east, along the shore.

The east wing of Dupplin Castle, Perthshire, the residence of Lord and Lady Forteviot, was completely destroyed by fire on July 18. Within 15 minutes of the outbreak the entire wing was ablaze. Lady Forteviot and the staff were the only occupants of the castle; and under Lady Forteviot's direction the staff succeeded in saving some valuable furniture and priceless antiques. The Dundee and Perth Fire Brigades were able to save the west portion of the Castle.—Damage estimated at over £250,000 was caused by a fire at the stores of the Portsea Island Mutual Co-operative Society, in Fratton Road, Portsmouth. The ironmongery, bakery, furnishing, outfitting, wireless, and boot departments were destroyed, and only a skeleton of brickwork and masonry was left. The fire began in a room under the roof in which records were stored, and it is thought that sun shining through a skylight set the papers alight.—In course of one of the most violent storms Blackpool has ever witnessed, a portion of the famous Pleasure Beach went up in flames, on July 17. The fire devoured the "station" of a miniature railway.



THE EAST WING OF LORD AND LADY FORTEVIO'S PERTHSHIRE RESIDENCE DESTROYED BY FIRE: THE SCENE AT DUPPLIN CASTLE, WHERE MUCH VALUABLE FURNITURE WAS DESTROYED.



A DISASTROUS FIRE AT PORTSMOUTH—THOUGHT TO HAVE BEEN STARTED BY THE SUN SETTING PAPERS ALIGHT: FIGHTING THE FLAMES AT THE PORTSEA ISLAND MUTUAL CO-OPERATIVE SOCIETY'S PREMISES.



A BIG FIRE AT BLACKPOOL PLEASURE BEACH: A FIERCE BLAZE THAT DESTROYED AMUSEMENT STRUCTURES IN SPITE OF A PHENOMENAL RAINSTORM.

ON THE AIR ROAD TO SINGAPORE: THE POOL WITH THE PERPETUAL BUBBLE.

PHOTOGRAPH BY "THE TIMES." (WORLD COPYRIGHT STRICTLY RESERVED.)



"THE EYE OF THE SEA": A CIRCULAR POOL OF MUDDY WATER WITH A "CRICKET BALL" BUBBLE CONSTANTLY FORMING INTO SHAPE AND BURSTING; VIEWED WITH FEAR AND THE CAUSE OF A LOWERING OF VOICES.

The official description of this photograph is as follows: "Jabal-i-Mehdi.—About ten miles to the north-east of Gwadar is this curious pool, known as the 'Eye of the Sea.' It is a deep circular pool of muddy water about fifteen feet in diameter, with a perpetual bubble a little way from its centre. Tradition has it that the pool is connected with the sea (which is four miles to the east) by a subterranean channel. The bubble is a little larger than a cricket ball, and is constantly forming into shape and bursting. There is no legend attached to it, but the natives view

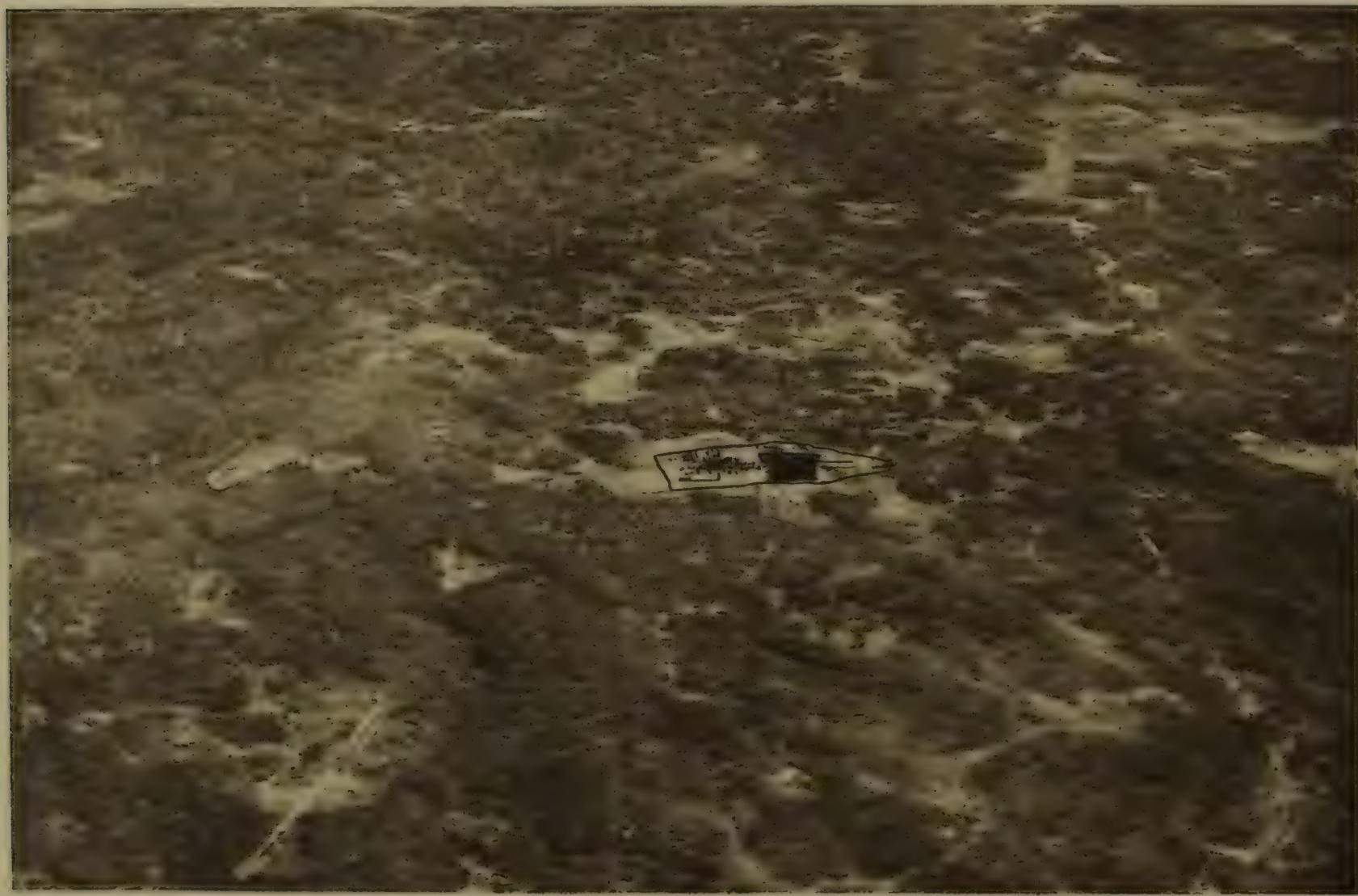
it with fear and lower their voices in its vicinity." It is one of the most curious of the many strange sights to be seen by those flying along that Empire route of Imperial Airways which, starting from London, covers 8467 miles and serves India and the East as far as Singapore. Gwadar, it may be added, is on the Makran coast of Baluchistan and is under the sovereignty of the Sultan of Muscat, to whom it was ceded by the Khan of Kalat in the latter half of the 18th century. It is one of the aerodromes at which the air liners are refuelled on the India and Eastern route.

ON THE AIR ROAD TO SINGAPORE: THE HIMALAYA; A SHEIK'S CAMP.

PHOTOGRAPHS BY "THE TIMES." (WORLD COPYRIGHT STRICTLY RESERVED.)



AN INFRA-RED PHOTOGRAPH OF THE HIMALAYA TAKEN FROM ABOVE ALIGARH, OVER TWO HUNDRED MILES AWAY: LOOKING ACROSS THE PLAIN OF THE UNITED PROVINCES (WITH THE GANGES SEEN AS A DARK LINE IN THE MIDDLE) TO PEAKS THAT PROBABLY INCLUDE KAMET.



A DOMESTIC SCENE PHOTOGRAPHED WHILE THE AIR LINER WAS OVER ARABIA: THE ENCLOSED ENCAMPMENT OF A LONE SHEIK IN THE DESERT NEAR FIHHA, QATAR; THE TEMPORARY DWELLING-PLACE OF A MAN WHO HAD LEFT HIS VILLAGE FOR AWHILE, SEEKING SOLITUDE.

Of the first of these pictures, it is written: "This infra-red photograph was taken close to Aligarh on the journey from Delhi to Cawnpore. Aligarh can be seen in the lower left-hand corner. The photograph shows the plain of the United Provinces stretching to the north-east, with the Ganges appearing as a dark line in the middle of the photograph. In the distance, appearing like massive bastions of ice, are peaks of the Himalaya over two hundred miles

away. The identification of these peaks is a very difficult task, but (reading from left to right) the peaks are believed to be Kedarnath (22,237 feet), Nila Kapta (21,640 feet), Kamet (25,431 feet), Trisul (23,382 feet), Nanda Devi (25,661 feet), Nanda Kot (22,510 feet), and Panch Chuli (22,650 feet)." The photograph was taken when the air liner was at a height of approximately eleven thousand feet. The exposure was 1-100th of a second.

ON THE AIR ROAD TO SINGAPORE: SUDD; AND FRETTERED ROCKS.

PHOTOGRAPHS BY IMPERIAL AIRWAYS (UPPER) AND "THE TIMES." (WORLD COPYRIGHT STRICTLY RESERVED.)



SUDD SUGGESTING THE FORM OF PANCAKE ICE: MASSES OF THE COMPRESSED VEGETATION THAT CHOKES THE UPPER NILE—STRONG ENOUGH AT TIMES TO BEAR THE WEIGHT OF A HERD OF ELEPHANTS—BROKEN INTO SMALL ISLANDS BY THE PRESSURE OF THE WATER.



MASSIVE ROCK "STRONGHOLDS" OF THE UMARI-BUG—DIRMAN DISTRICT, MAKRAN: FORMATIONS THAT CONJURE UP VISIONS OF GIANT BUILDERS, BUT RESULT, IT IS BELIEVED, FROM TORRENTIAL, ERODING RAINS AND SAND-LADEN, CUTTING WINDS.

The upper photograph is thus described: "Sudd is a vegetable obstruction found in the Upper Nile, and vast areas of the lower reaches of the Nile are covered with these floating islands of grass and decaying vegetation, which are between 15 and 20 feet in thickness. The peaty mass of decayed vegetation becomes so compressed by the currents that it can support the weight of elephants (herds of which roam across it), but at length the pressure of the water

forms a side channel and causes the sudd to burst into small islands, as shown in this photograph." To which may be added the point that attempts have been made to use the sudd commercially, to make it pay for its removal by being dried and pressed into briquettes for fuel, which is both scarce and expensive in the district. Experiments began as far back as 1910. The rock formations are also dealt with on the double-page in the centre of this issue.

**On the Air Road
to Singapore:
Fantastic Rocks
of the Makran
Coast—
Looking Like
Mediaeval Castles
and Fortresses.**

THIS particularly fine photograph is accompanied by the description: "In the desolate stretch between Gwadar and Gwadar the rocks are scattered in a profusion of grotesque shapes, some of which have a singular resemblance to mediæval castles and fortresses. The weird outlines are believed to be due to the effect of torrential rains on jointed stratified rocks in an arid climate, and to the cutting of sharp facets by sand-laden winds." Many of these rocks are already known by special names to regular pilots on the London-Singapore route. A kindred picture on is another page. As to the London-Singapore photographs as a series, our readers will recall that we published four double-page panoramic photographs from the set of which they are a part in our issue of April 14 last. These showed "The Ass's Ears," an amazing cliff formation on the Baluchistan coast; almost the whole extent of the Jordan Valley, with the Sea of Galilee; Bethlehem, with the Dead Sea and the Mountains of Moab in the background; and the ship canal across the latusmus of Corinth. The photographer, who travelled by Imperial Airways and covered the whole length of its route from London to Singapore, had two cameras, each fitted with a Taylor-Hobson-Cooke lens, one 25 inches and the other 101 inches in diameter, and Ilford infra-red plates were used. The aeroplane did not deviate from the regular route, but occasionally climbed to 12,000 or 14,000 feet to increase the camera's range. As to further technicalities, we may quote from the note in the catalogue of the recent "Flying over the Empire" Exhibition of photographs showing something of the work of Imperial Airways: "We are seldom able to see over very long distances because the atmosphere is usually more or less hazy. This haze is generally due to the presence of particles of water in the air. Dust particles can also produce a similar effect. . . . Light is scattered by all these particles, and this scattering prevents the formation of a sharp image on the retina of the eye, or on the plate in the camera. The scattering depends not only on the density of these particles, but upon the colour of the light, being at a maximum in the ultra-violet and blue regions of the spectrum and diminishing as the wave-length of the light becomes longer, until we reach the 'infra,' or invisible red, region of the spectrum, where scattering tends towards a minimum. So, therefore, when we take an infra-red photograph, we are able to employ a larger amount of image-bearing light than is otherwise possible. This is effected by using a filter in front of the lens which cuts out all the ultra-violet and visible light and permits only infra-red to pass, together with a photographic plate which has been made sensitive to infra-red light. In this way penetration is increased much, and pictures can be secured of distant objects which the eye cannot see. . . ."



The World of the Cinema.

By MICHAEL ORME.

PACE AND POPULARITY.

THOUGH Hollywood is steadily roping in British talent and exploiting more and yet more British artists with the ultimate object of enhancing the market value of their films in England, there is a certain type of American comedian whose popularity persists in spite of the fact that in speech, in manner, and, usually, in occupation, he is alien to our public. I refer to the wisecracking, hard-hitting, live-wire actor of the James Cagney school. Every time I see this explosive little man, I wonder how long he can retain his hold over English audiences. That he still retains it was proved by his latest vehicle, which stayed the course for two weeks at the Regal, in spite of the heat-wave. Now, "Jimmy the Gent," as the picture is called, is not a bad film of its kind, but, on the other hand, it makes no demands on Mr. Cagney's acting abilities, and he can be a very good actor indeed, given the opportunity. As a new kind of racketeer, a man who tracks down the missing heirs to unclaimed millions, or, alternatively and resourcefully, invents them—a very lucrative business, since the commission in either case is large—Mr. Cagney's performance is pitched on the top note of his vocal and fistic gamut from beginning to end. It is a ruthless exhibition of blatant pugnacity, the glorification of the bounder and the brute. How else can you describe a man who shouts and bludgeons his way to ultimate triumph, whose most persuasive argument takes the form of a "sock on the jaw"—irrespective of the sex of his opponent—and whose egotism is simply colossal? Until, of course, the psychological moment arrives for the toughest of screen heroes to display the sudden streak of altruism whereby he wins the sympathy of the audience and the hand of a lovely if singularly optimistic heroine. Any girl in her senses

we laugh—and yet we applaud these "dynamic" actors, these Cagneys and Tracys, these hard-boiled racketeers and reporters. Why? The answer lies in their mastery of pace. Slow them down, give them a chance to act, and ten to one you will read that "Mr. So-and-So seems rather subdued in his new picture." Give them plenty of scope for vigorous attack, for taking every situation at breakneck speed, for behaving in every way like a human battering-ram, and the audience will be swept off its feet,

THE EVOLUTION OF MR. JOHN BARRYMORE.

It is not given to many actors or actresses to live down their romantic screen-pasts, nor to defy with any measure of success the conservatism of their public, that conservatism which I hold to be one of the obstructions in the path of versatility. But the Barrymores are a law unto themselves. They are, moreover, great artists. Mr. John Barrymore's handsome presence, his famous profile, and his appreciation of the plastic pose kept him shackled to romance for many years. Not for him the character parts in which his brother, Lionel, found a greater freedom of expression. Whilst the latter might range at will from the perpetrator of the perfect murder in "Guilty Hands" to the moribund little clerk in "Grand Hotel," Mr. John Barrymore still wore, *nolens volens*, the cloak of the great lover, and found the scales heavily weighted by his own tradition. Thus he was cast for the predatory Baron in "Grand Hotel," and, though he played the part well, being unable to play any part badly, he had not, and must have known he had not, the youthful impetuosity of the aristocratic adventurer. But Mr. Barrymore, quietly and triumphantly, has turned the scales. He must have surprised a great many of his "fans" with his sensitive study of the humble, provincial

schoolmaster in "Topaze," though the film student may have duly noted, sandwiched between the Don Juans and the other romantics of Mr. Barrymore's earlier picture, numerous indications of the fine character actor he has now become.

There was, for instance, the silent version of "Dr. Jekyll and Mr. Hyde," released in 1920, in which he created the dual rôle, afterwards (in the talking edition) played by Mr. Fredric March. I would remind you, too, of "Moby Dick," a grand yarn of the sea, telling of one Captain Ahab, grimly waiting for the day of reckoning with the giant whale to whom he owed his mutilation. Mr. Barrymore's portrait of the one-legged, embittered sailor is still

a vivid memory to me. Nor have there been lacking in his long stage and screen career parts that gave him the opportunity for exploiting his rich vein of comedy, but I do not remember a picture in which his brilliant satire was given so much rein as in the Columbia production, "20th Century," recently shown at the Plaza. His trenchant wit played like summer lightning all over the surface of a film that was by no means flawless. Shrewdly aimed at a certain type of American theatrical producer, the development of the theme rapidly carried the comedy into the field of broad burlesque and, what is more, into errors of taste that I, for one, found difficult to swallow. But Mr. Barrymore's characterisation of the temperamental playwright-producer, flamboyant, theatrical, and yet an artist *au fond*, is caricature at its best and most intelligent. Here is a satirical study full of light and shade, of strident tones and undertones. The *charmeur*, the bully, the *poseur*,



THE TYPE OF THE BOISTEROUS HE-MAN OF THE SCREEN: LEE TRACY IN A NONCHALANT POSE—IN "I'LL TELL THE WORLD."

would know that the obligatory reformation of such characters as are portrayed by Mr. Cagney, Mr. Lee Tracy, and their kind is all eye-wash. And the audience knows it, too. It is not for the golden kernel that these hard nuts are loved. It is for their impudence, their vitality, their driving power. Curious phenomena, these up-to-date "he-men."

Perhaps the most curious part about their undeniable popularity is that the major part of their conversational fireworks is bound to be unintelligible to the English film-goer. I have to confess that nine-tenths of Mr. Cagney's vociferation in "Jimmy the Gent," for instance, smote my ears with fury but not with meaning. The jargon of the American underworld or the badinage of the American newspaper offices, as the case may be, the full-blooded, violent *argot* of the American people rapped out with the rapidity of a machine-gun, stands nearly as much in need of English captions as any Continental picture. Of course, we catch a word here and there. Hollywood has educated us up to the daily use of such exclamations as "Oh, yeah?" and "Scram!" when, in our dark days of unenlightenment, we would have said "Indeed?" and "Get out!" We may even, in our determination to conquer the niceties of a foreign language, jump to the definition of a "hot squat," and hastily register the fact that the electric chair is thus indicated. But, though we clutch at straws like these, the torrent rushes on in a spate of sound, leaving the average Britisher bewildered on the bank. And yet



A STAR FAMOUS FOR HIS GOOD LOOKS AND HIS PLAYING OF ROMANTIC PARTS: JOHN BARRYMORE—IN "TWENTIETH CENTURY."

dazzled and exhilarated. I do not belittle this kind of work, nor do I underrate its difficulties. It is by no means easy to pick up the vertiginous tempo and sustain it during the fragmentary building up of a production. The timing of a wisecrack is an art in itself, and there is more technique behind the assurance of these histrionic speed-kings than appears on the surface. But if this form of entertainment satisfies certain demands born of an



A LEADING AMERICAN "STAR" OF THE TOUGH, WISE-CRACKING, HE-MAN SCHOOL: JAMES CAGNEY—IN "JIMMY THE GENT."

era of hustle and noise, it definitely has its limitations. It is the exaggeration of a type, and as such it involves constant repetition. Moreover, that type, which still has the power to startle our audiences, to excite them by its originality, its daring, and its pace, may end by deafening them with its clamour. And then Messrs. Cagney, Lee Tracy and Co. will, possibly, be allowed to develop their finer acting powers.

the child, and the man who knows his job all emerge clearly from the complicated pattern of the part, and all with that keen edge of caustic humour that laughably distorts yet never wholly obliterates the truth. Mr. John Barrymore has revealed still another facet of his art, and thereby established himself firmly in the front rank of the screen's great character actors.

"THE MERCHANT OF VENICE" IN VENICE: SHYLOCK AT HOME.



A MOVING colourful pageant was given in Venice on the nights of July 18 and 26, when Shakespeare's "Merchant of Venice" was produced by Herr Max Reinhardt in the Campo San Trovaso. It was predominantly a spectacular production, with ingenious lighting to reveal the magnificence of setting, costume, and dance. Endless care was taken to reproduce faithfully the architecture, materials, and colours of the times; and music written by Signor Victor de Sabata was played by a concealed orchestra and greatly contributed to the effect. The play was performed in a beautiful Italian version by Signora Paola Ojetta. The old Campo San Trovaso, which used to be one of Ruskin's favourite walks, and is well known to lovers of Venice, was transformed for the occasion, with the Belmont villa represented on the left of the audience and the palace beyond the bridge representing Shylock's house. The opening performance was witnessed on a perfect Venetian summer night by the Prince of Piedmont and a distinguished audience of 1300 people.



A SPECTACULAR PRODUCTION OF "THE MERCHANT OF VENICE" IN THE CAMPO SAN TROVASO AT VENICE: TWO MAGNIFICENT SCENES IN THEIR ROMANTIC, OPEN-AIR SETTING—A TRIUMPH OF PAGEANTRY WITH THE MOST APPROPRIATE OF BACKGROUNDS.

CHINESE HOME LIFE 1800 YEARS AGO:

MODEL HOUSES, IN POTTERY, FROM CHINESE TOMBS, ASCRIBED TO THE SECOND CENTURY A.D.: POSSIBLY A PAIR FROM THE GRAVES OF HUSBAND AND WIFE, AND SAID TO BE THE FIRST PUBLISHED EXAMPLES.

By the Rt. Rev. WILLIAM C. WHITE, D.D., some time Bishop of Honan, Professor of Chinese Archaeology in the University of Toronto, and Keeper of the East Asiatic Collection of the Royal Ontario Museum. (See Illustrations opposite and on pages 150, 151, and 152.)

IT has been the custom in China, from prehistoric times, to bury with the dead certain objects for the use of the *manes* in the spirit world, which were all comprehended under the Chinese name of *Ming ch'i*, or "bright objects"—that is, objects of the light. These included models of houses, vehicles, servants, animals, and countless utensils and implements. Most of these models were diminutive in size, and were made of pottery or metal or wood.

A modern development of this idea occurs in the paper models of such objects which are burnt at the graveside, in order that the spiritual essence of the objects might pass on into the spirit world for the use of the departed. Such paper models to-day are thoroughly up to date, for they include fairly large specimens of motor-cars, aeroplanes, jinrikishaws and bicycles, as well as houses and servants.

From the beginning of this era, that is, during the Han dynasty (206 B.C.-A.D. 220), down through the centuries to the Ming

dynasty (1368-1628), models of houses made of baked pottery were in common use for tomb burials. Such pottery objects not only reveal the characteristics of pottery and glazing common to the particular periods, but also throw light on the styles of architecture prevailing at those times, which is of the greatest value in a country where, as in China, so little remains of ancient architecture.

A county in central Honan called Yen-ling Hsien (lat. 34° 10', long. 114° 21'), formerly included in the area of the K'ai-feng prefecture, is noted for a certain porous grey unglazed pottery ware, mostly of large grave-tiles, but also in the form of human beings, animals, utensils, and sets of houses of a type generally attributed to the Later Han (A.D. 25-220).

A few years ago a diminutive compound was excavated in a sandy area in this region, which included houses, compound walls, and small figures of animals and other objects. This set (Fig. 1), after being brought to K'ai-feng, ultimately found its way to Japan.

Last year (1933) a companion set, probably made by the same potter, was excavated in the same place (Fig. 2, on the opposite page), and this complete set has now found a resting-place in the Royal Ontario Museum at Toronto. This second set is exactly the same in size and style, but the roof decoration is slightly different: there are more objects of men and animals and furniture; while, instead of the pavilion top archway in the front of the main gateway, this compound has a "spirit wall" (Fig. 8), with a *ch'i lin* in high relief just inside the gateway. There is one other distinction which may be significant. In the first set the important human figure is that of a man seated in a chair, and the attendants seem to be men; from which we might infer that it was a set placed in the tomb of a man. The important personage in the second set seems to be that of a woman seated on a mat, and most of the attendants are women. It would seem from the figures that the male personages fastened their gowns on the right-hand side, and the females on the left. It would also be reasonable to infer that these two sets belonged to the tombs of husband and wife respectively, each compound being in general a replica in miniature of the home of the couple. The date of this group must be placed in the Later Han dynasty, probably the middle of the second century of this era, and the

reasons for such an attribution are given below in a separate section describing other objects found with the compound set. It is remarkable that the styles and structure of dwelling-houses in the Sung dynasty (A.D. 960-1278) of which we also

have complete tomb models, and even of dwellings of to-day, have changed in no material aspect from those of the second century. The second compound as arranged (Fig. 2) measures approximately 4 ft. 4 in. in length by 2 ft. 7 in. in breadth. The houses and walls are of grey unpainted and unglazed pottery with white lines to designate the mortar of brickwork construction, but with woodwork represented by coloured slips in red and black and white. The central rear building is two-storeyed, and at the back there is an upstairs window from which a person is looking out (Fig. 16).

Among the small objects, apart from the buildings and the very fine spirit wall (Fig. 8), there are a bedstead (Fig. 12), a dressing-table (Fig. 11), a chair (Fig. 10), and an altar, with a movable ancestral tablet upon it (Fig. 9).

Amongst kitchen furniture is to be seen a range (Fig. 17, interior) with a covered cooking-pan at one

gowned with jackets and skirts, except one, which is probably the figure of a girl, who does not wear a skirt. The furniture and animals and figures and the *ch'i lin* walls are coloured with water colour slips, of cream and black and a dark and light red.

The roofs of the houses show the ridges of the layers of half-round tiles, the windows show a wooden lattice covered with oiled white paper for purposes of lighting, and two of the doors are closed and show the usual lock (Figs. 13 and 14). The front door, or covered gateway (Fig. 18) is wide open, and the pair of stone guardian dogs are seen by the sides, and also the usual threshold barrier, a large movable plank, the use of which would seem to be mainly to keep the domestic pig either in or out of the courtyard.

CONCERNING THE DATE OF THE ANCIENT CHINESE COMPOUND.

With the pottery compound set from the tomb in central Honan, there must have been buried many other tomb objects, but only three have been obtained by the Royal Ontario Museum—an inscribed pottery jar (Fig. 7), a pair of horses' heads (Fig. 4), and a figure of a dancing woman (Fig. 3). These three objects have an important bearing upon the question of date:

1. The jar is of smooth clay of mid-grey colour, baked and unglazed. Its shape is that known to belong to the second century, and of which one known piece is dated the first year of Yen Hsi—that is, A.D. 158. The incised design of a fish is typical of the Han period. The incised inscription of six characters—*i tzu sun, ta chi li*—meaning roughly, "a fitting posterity, and the best of luck!" is in the script of the Later Han, and is a couplet of felicitation common to the period, and has been found on dated mirrors of the middle of this second century.

2. The pair of dark grey pottery horse heads are common to the period. This type used to be attributed to the Wei dynasty, but has now come to be classed as Later Han (A.D. 25-220). The heads are hollow, and were made in moulds by halves, the two complementary halves being joined together and then baked. It is probable that wooden ears were inserted in the holes left for the purpose on the top of the head. Sometimes the head was joined to a clay body of a horse, and wooden legs attached. Heads such as these without attachment to a body were not uncommon.

3. The clay figure of a dancing girl was also made in moulds by halves, and the two halves were then united and the figure baked. The upper part of

the figure is plain, unglazed grey, the lower part being coated with a white slip. A striking thing about the figure, apart from its stark simplicity and charm, is the abrupt and intentional severance of the left arm and the accentuation of the right arm. The style is reminiscent of certain ultra-modern schools of art. This object is not unique, as similar figures have been found, but they are very uncommon compared with the great number of other forms of these grey clay figures, which are now generally accepted as of the Han period.

4. In view of the above, one would be inclined to attach a second-century attribution to the compound without hesitation, were it not for the doubt engendered by the fact that the horse in the group (Fig. 6) is equipped with a pommelled saddle and with stirrups. The bridle and horse-pad are known to have been used in pre-Han times, but there is still a doubt concerning the use of the regular saddle and stirrup-irons before the fifth century. Dr. Carl Bishop, of the Smithsonian Institute, points to the use of stirrups on a stone figure at the tomb of Ho Ch'u-p'ing, in Shensi (d. 117 B.C.). Dr. B. Laufer also accepts the engravings of the Wu Liang Tz'u in Shantung (A.D. 147) as pointing to the use of the stirrup in the second century. Professor W. Perceval Yetts, on the other hand, is of a different opinion, and therefore a second-century attribution for the compound set must be considered tentative only.

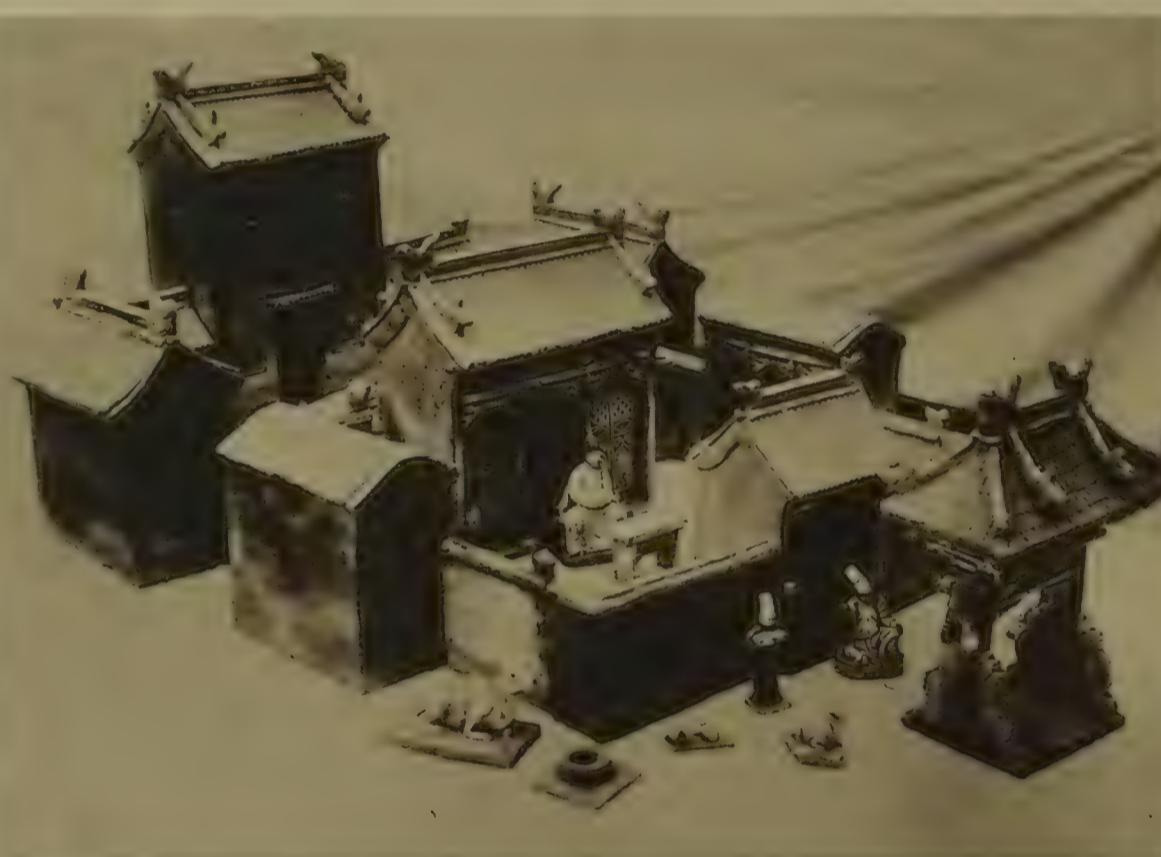


FIG. 1. A COMPLETE CHINESE HOME, PROBABLY OF THE SECOND CENTURY A.D., MODELLED IN MINIATURE FOR BURIAL WITH ITS OWNER: A POTTERY COMPOUND IDENTICAL IN SIZE (4 FT. 4 IN. LONG BY 2 FT. 7 IN. WIDE) AND IN GENERAL LAY-OUT WITH THE COMPANION MODEL (POSSIBLY FROM THE TOMB OF THE OWNER'S WIFE) SHOWN ON THE OPPOSITE PAGE, BUT DIFFERING IN CERTAIN DETAILS AND ACCESSORIES.

As Bishop White explains in his article, the above model was found in Yen-ling Hsien a few years ago and later was taken to Japan. The companion set illustrated opposite is identical with it in size and style, but differs in some details, notably at the entrance, and contains more human and animal figures and other objects. The fact that in the above model the main figure is a man, and in the other apparently a woman, suggests that the two models may have come respectively from the tombs of husband and wife.

end, and a storeyed steamer for steamed bread rolls at the other. The latter is interesting as showing that the method of steaming bread 1800 years ago is exactly that which is followed to-day in Honan.

There is also a millstone set for grinding grain (Fig. 17, on the left), a mortar and pestle for husking and for grinding (Fig. 17, interior), and a circular well-head to represent the well (Fig. 17, right corner). There are a pair of geese, a pair of ducks, a pair of fowls (Fig. 17) a goat (Fig. 17) and a dog (Fig. 13, on the right). A particularly striking group is that of a man standing by a fully-caparisoned horse (Fig. 6), which is equipped with saddle-pad, saddle, stirrups and bridle. The stirrups are of great significance, and will either compel us to bring the date of the compound at least two hundred years later, or be confirmatory evidence as to the earlier use of the stirrups in China. This question is considered more fully below.

The group of a cow with a young calf (Fig. 5) also is significant, for the cow had been de-horned, showing that the practice of de-horning newly-calved cows was followed in China in those early days. A rope for tying the cow is represented wound round the horn stumps. Apart from the man holding the horse there are figures of two other men, and the gowns of these three men are fastened on the right-hand side. The other human figures, one seated on a mat and three standing up, are probably women, and their gowns are all fastened on the left-hand side. They are

A CHINESE HOME IN THE SECOND CENTURY: A CONTEMPORARY TOMB MODEL.

PHOTOGRAPH TAKEN FOR THE ROYAL ONTARIO MUSEUM BY PRINGLE AND BOOTH. (SEE BISHOP WHITE'S ARTICLE OPPOSITE AND PAGES 150, 151, 152.)



FIG. 2. A REALISTIC SECOND-CENTURY REPRESENTATION OF A CHINESE HOME AT THAT PERIOD, OF A TYPE BELIEVED TO BE HITHERTO UNPUBLISHED: A COMPANION MODEL IN POTTERY TO THAT SHOWN OPPOSITE, BUT HAVING A "SPIRIT WALL" AND RICHER IN FIGURES AND IN FURNITURE. (4 FT. 4 IN. LONG; 2 FT. 7 IN. HIGH; WALLS, 6'5 IN. HIGH.)

In sending us the exceptionally interesting set of photographs given here and on other pages, Bishop White says in his covering letter: "None of this material has hitherto been published, and, as far as I know, no set such as this has yet been brought to the notice of the public." The above realistic model of a Chinese home, probably of the second century A.D., complete with its inhabitants, furniture, and livestock, was found (as Bishop White tells us in his article on the facing page) during excavations at the same place in central Honan as the other similar model illustrated opposite. The two are companion works, very likely from the same hand, and may belong respectively to the tombs of husband and wife. The above model, which is now in the Royal Ontario Museum at Toronto, is presumably from the wife's tomb, as most of the human figures are women, including one that seems to represent the mistress of the house seated on a mat. Models of this type were commonly buried with the dead with the idea of providing them with all the comforts of home in the after-life. The two which we illustrate, and particularly the one on this page, present a wonderfully vivid and realistic picture of ancient Chinese family life some 1800 years ago, and they are valuable also as records of Chinese architecture at that period, of which actual examples are extremely rare. It is remarkable that modern Chinese dwellings of to-day, as well as those of the Sung Dynasty (960-1278 A.D.), of which complete tomb models exist, differ little in style and structure from those represented in these ancient models of houses built nearly two thousand years ago. Detail photographs of the various figures and objects, in

and around the compound shown in the above photograph, are given on three other pages in this number. One of the main differences between the two models is that the one on this page has a "spirit wall," with a Kylin in high relief, just inside the gateway, instead of the pavilion-like arch in front of the entrance shown in the model illustrated opposite. The building represented in the centre of the compound, between the two courts, was the most honourable of the whole group in such a home, as in it were kept the ancestral tablets, and family ceremonies were performed. It would not be used as a thoroughfare to the inner courtyard, which could be reached through gateways in the dividing wall on each side of it. The figure of a horse with a man beside it, shown above in the centre foreground, is important, as Bishop White mentions in his article, for fixing the date of the model. The horse's harness includes a pommelled saddle and stirrups, and there is some doubt whether the regular saddle and stirrup irons were used before the fifth century. Bishop White quotes various authorities on this point, and explains that the stirrups will either cause the model to be dated at least 200 years later, or, alternatively, be accepted as confirming the earlier use of stirrups in China. Among other accessories in the above model which are shown in larger detail on other pages are the toilet table (just to right of the horse), the de-horned cow recumbent (to left of the front gateway), the bedstead (just beyond the cow), the altar (behind the "spirit wall" in the first court), and the cooking-range with bread-steaming apparatus inside the left-hand side shed of the first court.

CHINESE ART IN THE SECOND CENTURY: HUMAN AND ANIMAL SCULPTURE IN MODEL FORM.



FIG. 3. SECOND-CENTURY CHINESE SCULPTURE WITH ULTRA-MODERN DISTORTION AND MUTILATION: A CLAY FIGURE OF A DANCING GIRL WITH RIGHT ARM ENLARGED AND LEFT ARM SEVERED—(L. TO R.) FRONT, BACK, RIGHT AND LEFT SIDE VIEWS. (2 IN. HIGH).

Three of the objects here illustrated (the cow, horse and man group, and "spirit wall") occur in the photograph of the model Chinese house (Fig. 2) on page 149. The dancing girl, horse heads, and inscribed jar were among other tomb deposits from the same grave. They point to the second century as the model's date, and the only doubt is due to the stirrups and saddle on the horse in Fig. 6. Some authorities accept the use of stirrups in China in the second century; others think they were not introduced

Continued on right.



FIG. 4. EQUINE PORTRAITURE IN 2ND-CENTURY CHINA: TWO CLAY POTTERY HORSE HEADS, WITH HOLES INTENDED FOR THE INSERTION OF WOODEN EARS—TYPES OF THE LATER HAN PERIOD, 25-220 A.D. (7.5 IN. HIGH.)



FIG. 5. EVIDENCE OF DE-HORNING NEWLY CALVED COWS IN SECOND-CENTURY CHINA: A CLAY GROUP OF COW AND CALF RECLINING WITH A ROPE TWISTED ROUND THE COW'S HORN-STUMPS. (3.3 IN. HIGH; 5.2 IN. LONG.)

The bridle and strap-pings are decorated with bosses. The man is dressed in a surtou reaching to the knees, fastened on the right, and girdled at the waist. His right hand, pierced with a hole, may have held a wooden whip. His hat is peculiar, for, though conical, it is not pointed, as usual, in Scythian style, but cut square at the top, and is decidedly Persian in type. The horse's belly is hollowed, and open below. — The "spirit wall" was placed just inside the main gateway of the compound (Fig. 2). The Chinese formerly believed that evil spirits never turned corners, but always moved in straight lines, so that coming through the doorway they would impinge on the wall, turn round, and pass out again."



FIG. 7. INSCRIBED "A FITTING POSTERITY, GOOD LUCK AND PROFIT," WITH A FISH DESIGN: A SMALL MODEL OF A CHINESE JAR, THE SHAPE OF WHICH BELONGS TO THE SECOND CENTURY A.D. (9 IN. HIGH.)

PHOTOGRAPHS TAKEN FOR THE ROYAL ONTARIO MUSEUM BY PRINGLE AND BOOTH. (SEE BISHOP WHITE'S ARTICLE ON PAGE 148.)



FIG. 6. ANCIENT CHINESE EQUESTRIAN SCULPTURE: A POTTERY GROUP OF A MAN AND A CAPARISONED HORSE WITH SADDLE AND STIRRUPS, WHICH SOME THINK WERE NOT USED IN CHINA BEFORE THE FIFTH CENTURY. (6.7 IN. HIGH.)

till the fifth century. Concerning the illustrations on this page, Bishop White notes: "The cow and calf group is of dark grey clay, coated with a cream slip, over which a dark red pigment had been washed, though much of this has now disappeared. The grouping is well balanced and the style most simple and natural.—The horse and man group is in dark grey pottery covered with a cream slip, over which in places black and red pigments had been washed.

[Continued in centre.]

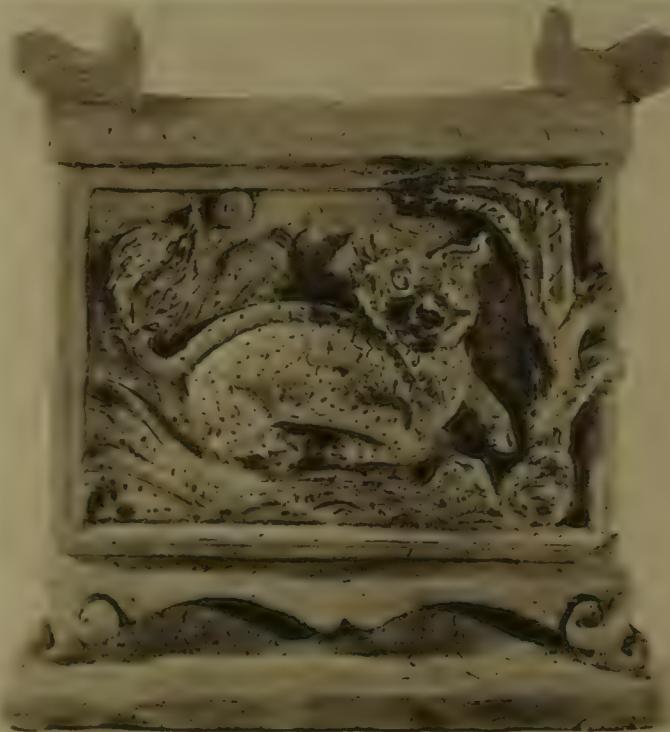


FIG. 8. AN OBSTACLE TO EXPEL EVIL SPIRITS, WHICH WERE BELIEVED TO ADVANCE IN STRAIGHT LINES AND NEVER TO TURN CORNERS: A "SPIRIT WALL" WITH A KYLIN IN HIGH RELIEF. (8 IN. HIGH.)

ANCIENT CHINESE FURNITURE: ITS MODERN AFFINITIES.

PHOTOGRAPHS TAKEN FOR THE ROYAL ONTARIO MUSEUM BY PRINGLE AND BOOTH. (SEE BISHOP WHITE'S ARTICLE ON PAGE 148.)



FIG. 9. THE FAMILY ALTAR (DRAPED) AND ANCESTRAL TABLET (SHOWN ON PAGE 149 PLACED ON THE GROUND BEHIND THE ALTAR), WITH A TRIPOD CENSER (CENTRE) AND TWO OTHER VESSELS: A MODEL IN GREY CLAY, WITH CREAM SLIP AND RED PIGMENT WASH. (4'5 IN. WIDE BY 3 IN. HIGH; TABLET 1 IN. HIGH.)

FIG. 10. A MODERN-LOOKING CHAIR AS USED IN ANCIENT CHINA: A POTTERY MODEL WITH ROUND BACK AND FOOT-REST BAR, AND A ROBE AS LOOSE COVER. (3 IN. HIGH.)



FIG. 11. THE ANCIENT CHINESE DRESSING-TABLE, VERY SIMILAR TO ITS SUCCESSORS OF TO-DAY: A POTTERY MODEL REPRESENTED WITH TWO DRAWERS AND VARIOUS SMALL TOILET BOXES ON TOP. (3'5 IN. HIGH; 3'3 IN. WIDE.)



FIG. 12. A CHINESE PROTOTYPE OF THE MEDIEVAL ENCLOSED "TESTER" BED AND THE CLOSED BEDS OF HOLLAND AND BRITTANY: A POTTERY BEDSTEAD OF CANOPY FORM REPRESENTED AS RESTING ON A CARVED WOOD BASE, WITH SIDE-CURTAINS AND BED-MAT SHOWING OVER THE EDGE—A MODEL IN GREY POTTERY COVERED WITH A CREAM SLIP AND WASHED WITH LIGHT RED PIGMENT. (4 IN. HIGH; 5'3 IN. WIDE.)

THE small objects shown on this page are all to be seen among the accessories of the model of an ancient Chinese house illustrated on page 149, facing Bishop White's descriptive article. As he there mentions, the date may be assigned to the later Han dynasty, probably the middle of the second century A.D. The ancestral tablet, here seen (in Fig. 9) standing on the altar, is detachable, and in the above-mentioned model of the whole group of buildings it has been placed on the ground behind the altar. With reference to the chair and the toilet table here illustrated, it might be said that they have a curiously modern look. Regarding the bedstead (Fig. 12) and our comparison in describing it, we may note that the "Encyclopædia Britannica" says of fourteenth-century European beds: "Then it was that the tester bed made its first appearance, the tester being slung from the ceiling or fastened to the walls, a form which developed later into a room within a room, shut in by double curtains to exclude all draughts." Later, the same authority states: "In Scotland, Brittany and Holland the closed bed with sliding or folding shutters has persisted till our own day."

A SECOND-CENTURY CHINESE HOUSE IN HONAN; BANDIT-RIDDEN THEN AS NOW: DETAIL OF THE YEN-LING MODEL.

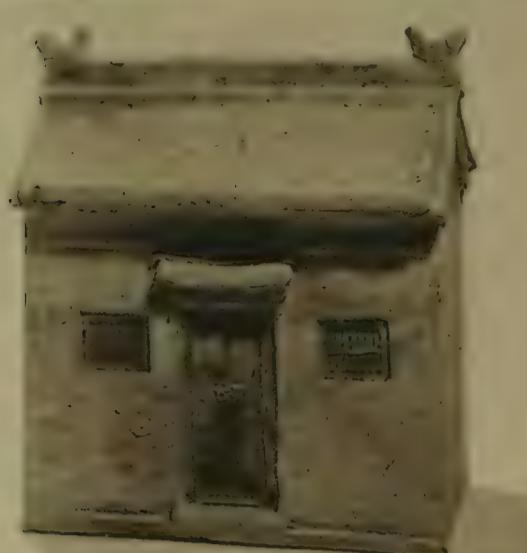


FIG. 13. PARTS OF THE MODEL OF A SECOND-CENTURY CHINESE HOUSE SHOWN IN FIG. 2 ON PAGE 149: SIDE ROOMS OF THE INNER OR SECOND COURTYARD, OCCUPIED BY MEMBERS OF THE FAMILY; SHOWING THE TYPE OF WINDOWS, WITH WOODEN BARS, WHICH WOULD BE COVERED WITH WHITE OILED PAPER FOR LIGHT; (ON THE RIGHT) AN OCCUPANT AND A DOG.—(12'5 IN. HIGH; 11'5 IN. WIDE.)



FIG. 15. HOW HONAN HOUSES OF THE SECOND CENTURY, AS TO-DAY, KEPT WATCH AGAINST BANDITS: THE HIGH BUILDING AT THE BACK OF THE MODEL COMPOUND (FIG. 2) WELL PROVIDED WITH WINDOWS. (1 FT. 9 IN. HIGH; 11'5 IN. WIDE; 7 IN. DEEP.)



FIG. 14. "THE MOST HONOURABLE" PORTION OF THE ANCIENT CHINESE HOUSE SHOWN IN FIG. 2: THE CENTRAL BUILDING (BETWEEN THE TWO COURTS) IN WHICH THE ANCESTRAL TABLETS WOULD BE KEPT AND FAMILY CEREMONIES PERFORMED—(LEFT) THE FRONT, REPRESENTED WITH LATTICED WINDOWS OF WHITE OILED PAPER; (RIGHT) THE BACK, WITH LOCKED DOOR. (1 FT. 4 IN. HIGH; 1 FT. 1 IN. WIDE; 7 IN. DEEP.)



FIG. 16. AN "OBSERVATION POST," FOR GIVING WARNING OF BANDITS, IN A SECOND-CENTURY CHINESE HOUSE: THE BACK OF THE BUILDING SHOWN IN FIG. 15—A MODEL REPRESENTING A LOOK-OUT MAN AT A HIGH WINDOW KEEPING WATCH OVER THE COUNTRYSIDE.



FIG. 17. CHINESE DOMESTIC CATERING IN THE SECOND CENTURY: A SIDE SHED OF THE MODEL COMPOUND (FIG. 2) ARRANGED AS A KITCHEN, WITH COOKING-RANGE AND BREAD-STEAMER (LEFT INTERIOR); MILL-STONES FOR GRINDING FLOUR (EXTREME LEFT); GEESE, FOWLS, AND GOAT; AND A ROUND OBJECT REPRESENTING A WELL-HEAD. (HEIGHT OF BUILDING, 9'5 IN.; WIDTH, 9'3 IN.)

In a note on Fig. 14 Bishop White says: "This building is the most honourable in the group; here the ancestral tablets would be kept and family ceremonies performed." On Figs. 15 and 16 he notes: "At each side of this two-storey building are open sheds. One would be for toilet; the other a stable, pig-sty or fowl-run. From the upstairs window at the back a person is looking out over the countryside, and there are similar look-out windows on the gable ends."



FIG. 18. WITH A PAIR OF STONE GUARDIAN DOGS AND A THRESHOLD BARRIER (UNLUCKY TO STEP ON), PROBABLY TO KEEP OUT THE PIG: THE ENTRANCE GATE OF THE MODEL COMPOUND (FIG. 2) SEEN FROM IN FRONT. (1 FT. 2 IN. HIGH.)

Watch-towers and elevated buildings of this type, with look-out windows, are a feature common to Honan, where banditry and warfare have been rife for over twenty centuries." In Fig. 17: "Inside the building in the centre is a mortar and pestle for husking millet. On the left is the cooking-range, with flat covered kettle at the near end, and the storeyed steamer, for steaming bread rolls, inside." On Fig. 18 it is noted: "It is bad luck to step on the threshold plank."

WHEN FRIENDS MEET



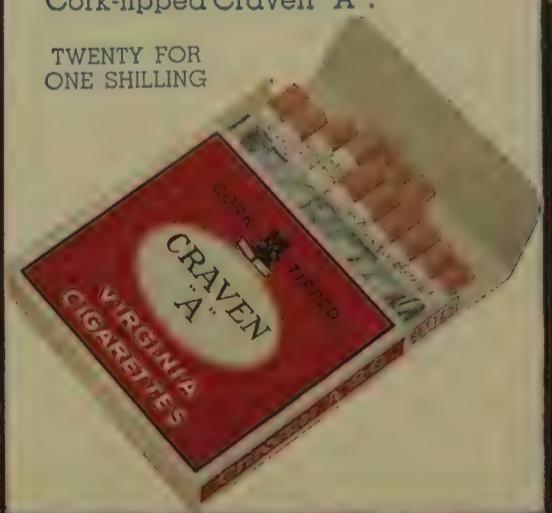
"That was a rattling good "double" Smith!"
"Yes — and this is going to be a better one!"

DEWAR'S
The Famous
White Label



She is as logical as she is charming. She finally has chosen Craven "A" by a process of elimination. Are they not the most satisfying—the kindest to her throat? Are they not always in perfect condition wherever she buys them? Therefore, being a logical young lady, she has decided to keep to Cork-tipped Craven "A".

TWENTY FOR
ONE SHILLING



FROM THE WORLD'S SCRAP-BOOK: ARTISTIC AND OTHER NEWS.



THE TREASURE OF THE MONTH AT THE DEUTSCHES MUSEUM: A "DESCENT FROM THE CROSS" OF THE LATE BAROQUE PERIOD (ABOUT 1700).

As we have mentioned previously in these pages, the Deutsches Museum, Berlin, now follows the example of the Victoria and Albert Museum in regularly isolating one of its treasures for special temporary exhibition. The work of art selected for August is this fine stone group of about 1700, in which the best qualities of Continental baroque art are well exhibited. The group was formerly in Polish hands, but came to Berlin some years ago.



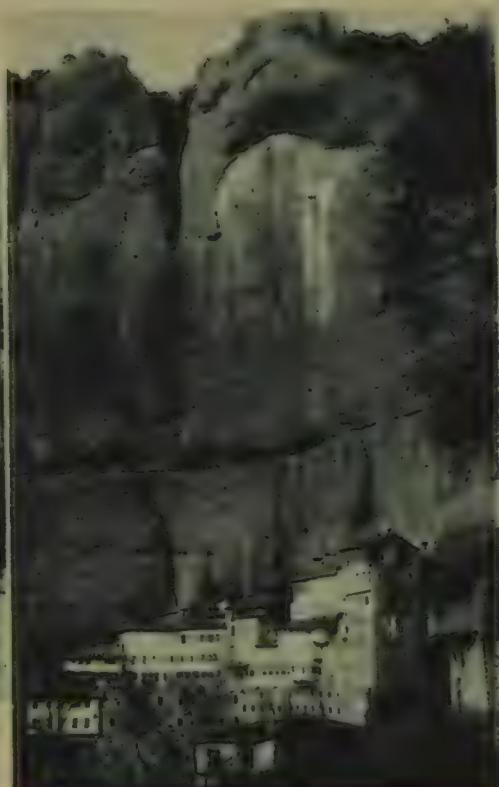
THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: "THE EVE OF ST. AGNES," A WATER-COLOUR PAINTING BY MILLAIS.

An oil-painting of "The Eve of St. Agnes" was exhibited by Sir John Millais, P.R.A., at the Royal Academy in 1863. It was inspired by some lines from Keats's poem, "The Eve of St. Agnes"; and Lady Millais posed for the picture for three winter nights in succession, while the moonbeams fell at the required angle, in an old room at Knole Park. This little drawing, with all its freshness and vigour, is probably the actual study made at Knole.



A HISTORIC GREEK MONASTERY DESTROYED BY FIRE: THE MONASTERY OF MEGASPELÆON UNDER ITS HIGH CLIFF—(ABOVE) IN RUINS AFTER THE TRAGEDY, AND (RIGHT) AS IT WAS BEFORE—A SEVERE LOSS TO THE GREEK CHURCH, DUE TO THE DESTRUCTION OF IMPORTANT RELICS AND A VERY VALUABLE LIBRARY CONTAINING HISTORIC MANUSCRIPTS.

A fire which originated in a monk's cell destroyed, on July 16, the famous Monastery of Megaspelæon, near Kalavryta in the Peloponnese, and about forty acres of surrounding forest. Next morning the destruction was completed by the explosion of the powder-magazine which had been kept there since the War of Independence, when the monks, in 1827, successfully defended Megaspelæon against the Turks. The building was rich in ecclesiastical relics, all destroyed except the Black Mastic Ikon attributed to St. Luke the Evangelist, an ancient silver-bound Bible, and a relic of St. Charalambos. The library was also destroyed—an irreparable loss to Greek ecclesiastical history and the history of the War of Independence. It contained manuscripts, codices, and chrysobulls granted by the later Byzantine Emperors and by Ecumenical Patriarchs. The monastery is said to have been founded as early as the fourth century.



CROSSES OF HONOUR FOR ALL GERMANS WHO FOUGHT OR SERVED IN THE WAR AND PARENTS OR WIDOWS OF THE FALLEN.

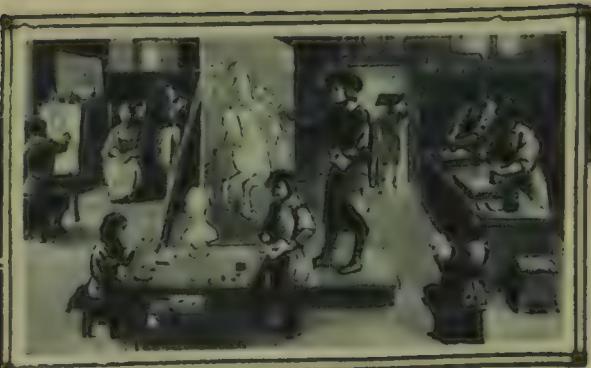
President von Hindenburg recently approved the issue of these "Crosses of Honour." From left to right, they are the Cross for all Germans who fought at the Front in the Great War; the Cross for parents or widows of those who fell; and the Cross for those who served during the War.



A CELTIC BRONZE HANGING-BOWL, BEAUTIFULLY ORNAMENTED, FOUND AT BAGINTON, NEAR COVENTRY: THE FIRST KNOWN HANGING-BOWL THAT CONTAINED A CREMATION BURIAL—RESTORED IN THE WORKSHOP OF THE ASHMOLEAN MUSEUM. This bronze hanging-bowl, 11 in. in diameter and 4½ in. deep, has been unearthed on an Anglo-Saxon site at Baginton, near Coventry. It has four escutcheons of the elaborate "cut-away" type, beautifully chased and ending in horses' heads. It is thought that these bowls, although found in Anglo-Saxon graves, were always of Celtic workmanship, and were pillaged from their Celtic makers. There are less than thirty examples known in Britain. This bowl contained a cremation burial, and this is the first instance of such a burial being found in a hanging-bowl. Usually they contain ordinary inhumations. The same site at Baginton has recently yielded other Saxon and Roman relics.



PALÆOLITHIC SCOTLAND: A NEWLY-UNEARTHED SCULPTURE OF A FEMALE TORSO WHICH IS THOUGHT TO REPRESENT THE GODDESS OF FERTILITY AND STRENGTHENS THE BELIEF THAT SUCH A DIVINITY WAS WORSHIPPED IN PREHISTORIC SCOTLAND. (FRONT AND BACK VIEW; ACTUAL SIZE, 4½ IN. HIGH.) This female torso, which dates from the Palæolithic Age, was unearthed recently in an ancient gravel-bed at Kirkintilloch, Glasgow, together with remains of the rhinoceros and many Palæolithic tools. Mr. Ludovic McL. Mann, President of the Glasgow Archaeological Society, writes: "It is supposed to represent the Goddess of Fertility. It is cut out of a pebble of hard, copper-coloured igneous rock. The arms are finely carved in high relief across the chest; while the hands, and even the fingers, are carefully modelled. The torso has been fashioned headless and without the lower part of the lower limbs; and thus it resembles some of the Continental portrayals of the Mother Goddess. This 'find' fortifies the evidence afforded by many place-names that the worship of a female Fertility Divinity was carried on in Scotland from the most remote ages."



A HALF-SERIOUS complaint reaches me from a man who is building a house. He says his architect, who is young, conscientious, and intelligent, won't let him do what he likes, but insists on laying down the law upon details of interior decoration, from fire-irons to furniture. To which I reply that architects worth their salt have always tried to look upon a house as a single and complete work of art, and not just a rabbit-hutch to be filled with an incongruous clutter of stuffs and woodwork and pictures, and that he should treat his adviser with respect—he can always accumulate rubbish to suit his own taste after the building is finished and the bill is paid.

One sees articles in print from time to time heralding this insistence upon interior detail on the part of the modern architect as a wholly new development of the post-war years, and it is true that the Victorian house-designer paid very little attention to either comeliness or convenience. What is actually happening now is that our contemporary architects are putting into medium and small-sized houses the thought that was lavished in the eighteenth-century upon the mansions of the rich; it is only their manner that is different. They use different materials and they have different ideals of efficiency and comfort; but in essentials they are not so much pioneers of a new theory as worthy inheritors of an old tradition. On the other hand, they have to be, and are, infinitely more intelligent and enlightened than their predecessors. The eighteenth-century man of means demanded magnificent reception-rooms and little else—he didn't want bath-rooms or hot-water systems, he didn't care how his servants were housed, and it never occurred to him that kitchen and larder



A MAGNIFICENT EXAMPLE OF ROBERT ADAM'S ARCHITECTURE: THE STAIRCASE AT 20, PORTMAN SQUARE, WHICH IS GRADED AS REGARDS COLOURING FROM WHITE AT THE TOP THROUGH PALE GREYS AND GREENS TO MELLOW ORANGE-BROWN IN THE LOWEST SECTION, AND IS DECORATED WITH PAINTINGS IN GRISAILLE AND STUCCO RELIEFS.

ought to be as clean and as light as a laboratory—in short, he lived in an elegant squalor which is entrancing in retrospect, but in retrospect only.

A PAGE FOR COLLECTORS.

AN ADAM MASTERPIECE—20, PORTMAN SQUARE.

By FRANK DAVIS.

Old houses are only possible to-day when the modern architect has worked upon them.

Of the great town mansions which have been preserved almost in their integrity, No. 20, Portman Square, now the home of the Courtauld Institute of Art, is a masterpiece. Unlike many other masterpieces, it can be seen for nothing any Saturday. Robert Adam had finished it by the end of 1777 for the Countess of Home, who was rich, unattractive, unpleasant, and, as far as one knows, totally ignorant of the arts—and perhaps for that very reason had given the fashionable architect of the time a completely free hand. He made the most of his opportunity, and, to judge from the number of original drawings preserved in the Sir John Soane Museum in Lincoln's Inn Fields (another adorable London house, by the way—you get the impression that Sir John is out, but will be back any minute to show you his collection), took exceptional pains to produce an agreeable and coherent whole.

Adam's enormous competence and essential simplicity is seen very well in the square room which was formerly the library illustrated on the opposite page—compare this with the heavy pretentiousness of a William Kent thirty years earlier! This is not to suggest that the moderns ought to set to work imitating Adam, but he *can* teach them a great deal, if only the value of empty wall space. The semi-circles of the recesses have their counterpart in the circular design of the ceiling (just visible in the photograph); it is a quiet room in which it is impossible to

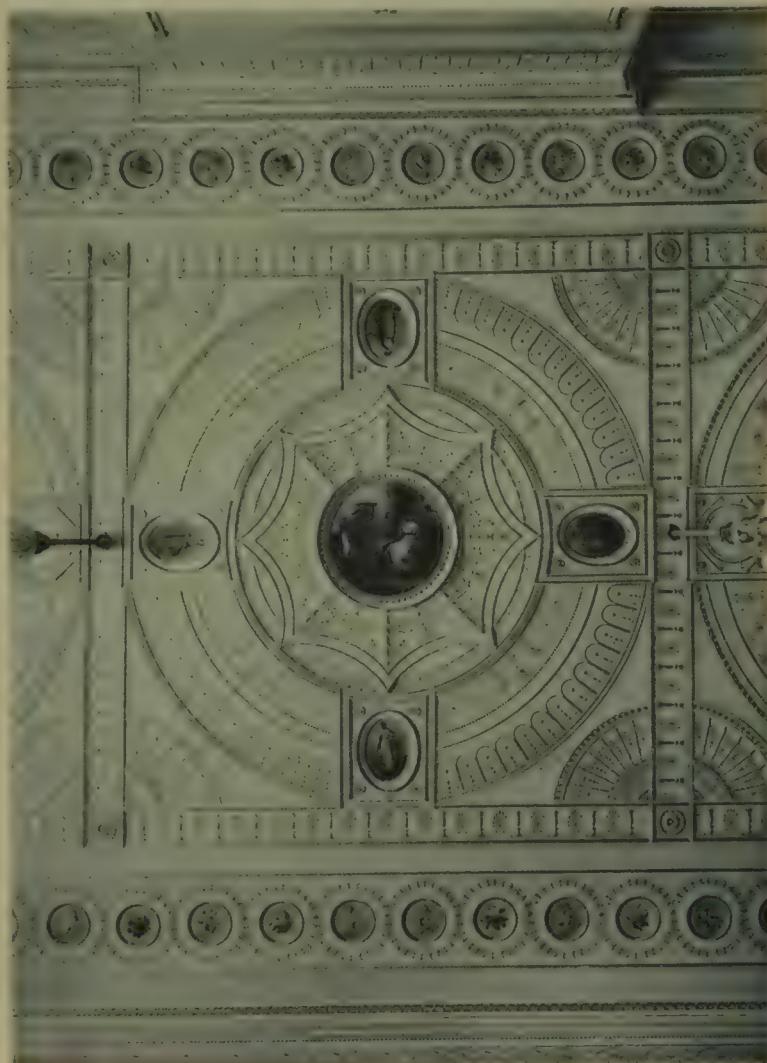
feel bored. Paintings, mantelpiece, plaster-work are all the product of a single harmonious mind which went so far as to design a pair of globes on pedestals for the niches on each side of the fireplace. (These appear in the original drawing.) The marble fireplace is carved with scientific instruments, with the Home arms and coronet on the tablet in the centre. The medallion in the centre of the ceiling shows a young man deserting Venus for Minerva in the genteel manner of Angelica Kaufmann—actually, though Angelica did work in the house, the paintings in this room seem to be all by Antonio Zucchi, who signed the oblong panel over the fireplace. The series of paintings on the ceiling and the walls illustrate the arts and sciences, and there are also on the ceiling twelve portrait heads, including Drake, Bacon, Addison, Newton, Locke, and Robert Adam himself—which is rather a pleasant way of signing one's work; if, indeed, any sort of signature can be said to be necessary in so finely characteristic a building.

There are other more imposing rooms in the place, but none which are of quite so serene a temper.

Adam's peculiar elegance is wholly delightful, but when he works on a larger scale than this he seems to me to lack robustness; but how ingenious he is, and how polite in the best sense of the

word! I should add that the photograph shows the room as it was when Mr. Courtauld was in occupation.

There are in other parts of the house various very choice pieces of contemporary furniture col-



THE CEILING OF THE BALL-ROOM, OR "SECOND DRAWING-ROOM," AT 20, PORTMAN SQUARE—THE MUSIC-ROOM IN MR. COURTAULD'S TIME: DELICATE GILT STUCCO-WORK SUPPLEMENTED BY BANDS OF ARABESQUES PAINTED IN PALE COLOURS; WITH A CENTRE MEDALLION DEPICTING VIRGIL READING THE AENEID TO AUGUSTUS AND OCTAVIA.

Photographs Copyrighted by the Courtauld Institute.

lected by the late Mrs. Courtauld, and among them a pair of pole screens not executed to Adam's order for this particular commission, but emphatically in the style we associate with him at the height of his fame. No less than the beautiful mahogany book-case in the library photograph, it is wholly characteristic of the last quarter of the century, and marks the reaction from the highly ornate carved pieces of the 1750's and 1760's to a simpler and easier fashion. Nearly all this inlaid satinwood is of great delicacy and exceedingly well made, and the architect was as careful in giving his orders for this sort of thing as he was in designing the more important features of a building.

It is not possible to imagine a place more fitted for the study of the fine arts than this great house, with its collection of French nineteenth-century pictures in rooms which bear the stamp of genius in every moulding and cornice. Probably a good many people who glance at this page do not realise what a feast for eyes and mind is provided for them beneath these classic ceilings—nor are they aware of the enterprise which this summer has arranged a special course in the History of English Art, the chief feature of which is a series of visits to notable centres like Winchester and Canterbury.

In recent months the Institute has been the target for a certain amount of pungent and constructive criticism, on the ground that its teaching was bookish and doctrinaire: this Summer Course, however, is taking people away from photographs to study sculpture and architecture and painting in the only way they can really be understood. Robert Adam, who is presumably the tutelary genius of this branch of the University of London's activities, would also have approved: anyway, he went as far away as Diocletian's villa at Spalato in pursuit of his own studies. Details of the course can be obtained from the Secretary at 20, Portman Square, W.1.

ROBERT ADAM AT HIS ZENITH: THE MASTERPIECE THAT IS 20, PORTMAN SQUARE; NOW THE COURTAULD INSTITUTE.

(SEE OPPOSITE PAGE.) PHOTOGRAPHS COPYRIGHTED BY THE COURTAULD INSTITUTE.



IN A HOUSE THAT IS A PARTICULARLY HIGHLY FINISHED EXAMPLE OF THE WORK OF ROBERT ADAM: THE APSIDAL END OF THE "BACK PARLOUR" AT 20, PORTMAN SQUARE, WHICH NOW HOUSES THE COURTAULD INSTITUTE.



THE FIREPLACE OF THE LIBRARY, CARVED WITH TROPHIES OF MATHEMATICAL AND SCIENTIFIC INSTRUMENTS AND THE HOME ARMS AND CORONET; AND THE OVERMANTEL BY ZUCCHI; DATED 1776.



THE LIBRARY: A PHOTOGRAPH SHOWING THE TWO NICHES ON EACH SIDE OF THE FIREPLACE FOR WHICH ADAM DESIGNED A PAIR OF GLOBES; THE OVERMANTEL REPRESENTING "HISTORY"; AND SOME OF THE TWELVE PORTRAIT MEDALLIONS ON THE CEILING.



THE "BACK PARLOUR" AS IT APPEARED WHEN IN USE BY MR. SAMUEL COURTAULD AS A DINING-ROOM: A ROOM WITH A CEILING DECORATED WITH PAINTINGS REPRESENTING COUNTRY LIFE; WITH A WELL-KNOWN PICTURE BY CÉZANNE SEEN ON THE LEFT, AND ONE BY MANET OVER THE FIREPLACE.

No. 20, Portman Square, is a particularly highly finished example of the work of Robert Adam. It was completed in 1777 for Elizabeth, Countess of Home. It exhibits Adam's characteristic style at its height, and has, moreover, been preserved in an unusually perfect condition. In 1932, after the death of his wife, Mr. Samuel Courtauld expressed a wish to hand over the house, as a memorial to her, for the use of the Institute of Art which bears his name. With the house, he gave to the Society a part of his fine collection of modern French paintings. That Adam devoted immense care to the design and decoration of the house is



DEVICES EMPLOYED BY ADAM TO MAINTAIN THE SYMMETRY AND PROPORTION OF HIS DESIGN, IN THE BALL-ROOM, OR "SECOND DRAWING-ROOM": THE SOUTH-EAST CORNER; SHOWING A JIB-DOOR IN THE ALCOVE, WITH AN IMPOSING DUMMY DOOR ON ITS RIGHT.

clear from the numerous drawings preserved in the Soane Museum. Almost immediately after his return from Italy in 1758, Adam broke away from Palladian formalism, and during the first decade of George the Third's reign he captured the chief place in the profession, hitherto shared by Sir Robert Taylor and James Paine. The exceptional width of the site at 20, Portman Square made it possible for him to plan the house on a really grand scale. Pending the erection of the building for the Courtauld Institute on the new London University site in Bloomsbury, the Institute's activities are centred at Home House—20, Portman Square.

THE WORLD OF SCIENCE.

THE MARSH AND MONTAGU'S HARRIERS: FAMILY AFFAIRS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SOME who live in the country merely exist: others revel in the welter of life around them. And they will rejoice with me at the efforts now being made to save from extinction some of the most interesting relics of our native birds, once common and widely distributed. Some of these, like the kites, harriers, buzzards, and other birds of prey, were ruthlessly shot or trapped as "vermin"; while others, like the bittern, seem to have been shot merely to satisfy the lust for killing. But owls and hawks have everywhere been the Ishmaels among birds. By fair means or foul, they have been, and still are, slaughtered with an insensate persistence born of crass ignorance.

A few days ago a harrier was wheeling over my paddock. It was a joy to watch it, though its stay was brief. But time was when wheeling kites, buzzards, and harriers could be seen all day long. The splendour of the flight of kites over London Bridge so greatly impressed the Bohemian Schaschek, during his visit to England in 1461, that he remarks in his Journal that he had "nowhere seen so great a number of kites as there."

To-day not a dozen remain in Great Britain, and these survive only because of the costly efforts made to preserve them from the raids of the egg-collector.

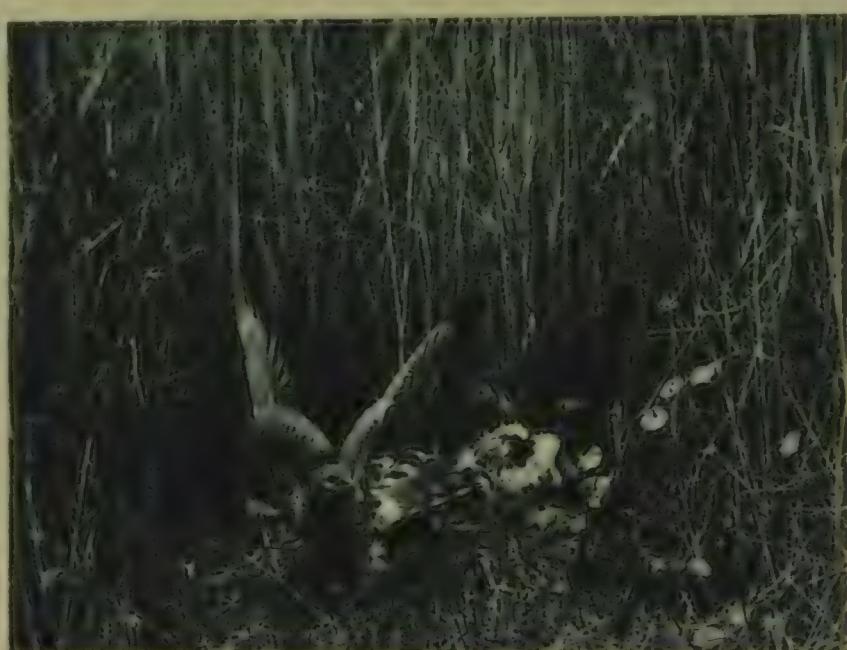
Happily, before it is too late, the bittern and the harriers have found champions in Norfolk, and we owe them our most profound and grateful thanks. I have just been reading the records, by Major Anthony Buxton, of the nesting habits of the Marsh and Montagu's harriers on his estate in Norfolk. And he has generously furnished me with the accompanying photographs, the results of long and patient watching at their nests. I envy him the great good

way, the immense value of an intensive study of birds after this fashion. And this since it affords an otherwise unobtainable insight into what the psychologist calls their "behaviour," especially during the nesting season. And in studying them we

cock." He found a mate in "a slim and handsome creature" known as the "red-tailed hen." Seven eggs were laid, but after the first three were hatched her mate disappeared—probably shot. So she had to take up her husband's duties and hunt for food. As a consequence, the remaining eggs were not hatched. But she proved a perfect mother, "and a more cheery, healthy family it would be difficult to find." Unlike the "white-shouldered hen," who was a sloven, and left carcasses and other débris lying about the nest, "she kept the home scrupulously clean, and removed all bones by air to a distance from the nest."

The mode of education for the young, to prepare them for the time when they will have to shift for themselves, is interesting. Major Buxton tells of two pairs where the cock, as usual, brought food to the nest, dropping it in mid-air for his mate to catch. She then, instead of taking it straight to the nest, alighted a few yards behind it and, dropping the meal, made the youngsters come and fetch it. When they had eaten it on the spot, she made them comfortable in a new "nest" by flattening down the reeds, and left them to digest their meal. When they were strong enough to fly they were made to chase their parents round the marsh before the food was given them.

The red-tailed hen was the only parent who kept any discipline in the nest. "She doled out the food evenly and fairly, and there was very little squabbling." The behaviour at two other nests "was appalling"; there was a row between the youngsters at every meal. The strongest, on spotting his mother coming with food, secured a central position in the middle of the nest and seized it at once, holding on till it choked . . . when one of its brethren would waddle across the nest, with an air of complete abstraction, then suddenly shoot out a claw and seize the over-large mouthful! This was constantly happening. The domestic life of two pairs of Montagu's harriers is



I. A YOUNG HEN MONTAGU'S HARRIER AT THE NEST, WITH A YOUNGSTER CROUCHING PARTLY UNDER HER TAIL: A MOTHER WHOM MAJOR BUXTON, THE OBSERVER, DESCRIBES AS OFTEN FORCED TO HUNT FOR FOOD FOR HER FAMILY, BECAUSE HER HUSBAND WOULD TAKE "UNAUTHORISED HALF-HOLIDAYS"!

Photographs reproduced by Courtesy of Major Anthony Buxton, D.S.O.

have to distinguish between "instinctive" responses, and behaviour having its roots in intelligent and temperamental behaviour—heritable virtues and vices.

Nowhere is this more clearly brought out than in his account of the marsh harrier, for each of the four pairs he describes had its own peculiarities in this matter of behaviour. Fortunately, differences in their plumage enabled each to be easily identified. There were the "murderer," the "streaky cock," the "white-shouldered hen," and "the devil"—"the mildest name we ever called her." She possessed an ungovernable temper, and left her family to their father's care a fortnight before they were able to fly. However, he managed quite well without her, and probably did not regret her departure, for ungovernable tempers are hard to live with!

The streaky cock, the unfortunate mate of "the devil," returned next year with a new mate—the white-shouldered hen. They apparently thought of nesting, but changed their minds and left the neighbourhood. Next year, however, they returned. But she also was "evil-tempered, and fussy in the extreme." However, the cock soon started to build a "cubby-hole" of his own, which proved, after all, to be the mating-place, while she was building the nest proper. Six eggs were laid and hatched. The youngsters seem to have inherited their mother's temperament, and with gruesome results. For one of them, much the smallest of the family, was killed and eaten by the others when about a fortnight old! It is pleasing, after this, to be able to cite the case of another pair, which furnish a picture of domestic bliss! The male, suspected of being "the murderer"—because he slew a rival cock the year before—from his handsome appearance was called "the prize



2. A MONTAGU'S HARRIER TOSSED FOOD TO ITS YOUNG: A NEST IN WHICH THE MOTHER CONSTANTLY SHELTERED HER BROOD IN VERY HOT WEATHER BY SPREADING HER WINGS OVER THEM.



3. A MARSH HARRIER AT THE NEST: A BIRD—CALLED BY MAJOR BUXTON "THE WHITE-SHOULDERED HEN" AND "EVIL-TEMPERED AND FUSSY IN THE EXTREME"—IN WHOSE FAMILY THE ELDER YOUNGSTERS KILLED AND ATE THE YOUNGER ONES!

fortune that was his; and what he has to tell enables one to realise something of the great days in Norfolk at the time when Lubbock was writing his "Fauna of Norfolk." In those days, and long after, the marsh harrier was known as the Norfolk hawk, and long may it remain so.

Major Buxton's notes are extraordinarily interesting, and they bring home, in a very convincing

also graphically described by Major Buxton, and his powers of description fill me with envy. The younger pair were fickle, especially the cock, who, although he could catch prey quickly enough when he liked, was always taking unauthorised half-holidays. "For hours he would be 'lost,' having apparently forgotten all about his wife and family. As a consequence, she was repeatedly compelled to hunt for herself, a quite irregular proceeding in harrier households. After one of these long periods of waiting he would, perhaps, at last arrive, when she would dash at him with a scream, and almost snatch the prey from his claws. He was in every way a very casual bird, and showed himself strangely tolerant of a young male visitor who on several occasions accompanied him home, hung about the nest, and endeavoured to make up to his wife." Perhaps after this account we can scarcely be surprised when we are told that she was not "so calm in disposition" as an older bird nesting in the neighbourhood, but was always prone to sudden fits of temper and fuss."

Major Buxton, in constituting himself the historian of these birds, has done us a signal service. He has disclosed a story of no small scientific value for all who are interested in the study of the behaviour of animals.



The SUMMER SPORTING

At the SUMMER SPORTING gambling now takes place on the Terrace in the open air—an entirely new idea.

MONTE CARLO BEACH

Of Interest to Women.

Autumn Coats.

The advance-guard of the autumn fashions may now be seen in the shops in London and elsewhere. The three-quarter swagger and coolie coats have enlarged their borders to seven-eighths, and are sometimes trimmed with fur. When the material is dark the fur is light, and vice versa. Real Indian lamb is in high favour, as it looks as well when dyed light shades as dark. Fur cuffs terminate an inch above the hems of the sleeves; it is one of the minor ideas that label the coat 1934. No shadow has been cast over the full-length coat; sometimes simulated boleros of fur are introduced, when the influence of the wind-swept effect is noticeable. Half-diamond motifs of fur is another new note.

Stoles v. Revers.

The two- or three-piece ensemble is generally accepted; when a dress and coat—the former, although of the same material, is of a lighter weight than the latter. Many of the dresses are cut in a "V," but, instead of being flanked with revers, narrow stoles springing from the shoulders, with mitred ends some eight or nine inches in length, are substituted. Again this season laces are endeavouring to usurp the place of buttons and buttonholes. This method of fastening appeals to younger rather than older women. By the way, even fashion has not the temerity to interfere with the simplicity of the classic tailored suit. Soft light-weight, perfectly ventilated velour felt and velvet hats have appeared; many of them are adjustable, hence they may be arranged to suit the wearer.

Fashion Aids Industry.

Undoubtedly the vogue for ostrich feathers has helped the ostrich farmer of South Africa considerably. Ostrich farming is an expensive occupation; the feeding and care of the birds has to be carefully considered. Breeding birds cost anything from £20 to £100 a pair, and good flock birds from £1 to £5. A common error which ostrich farmers have done their best to correct is that the plucking of feathers is cruel. On the contrary, it is an act of humanity, for, if the feathers were not plucked by human hands, the bird would have to perform the operation itself, with great difficulty and suffering. Plucking feathers from ostriches is comparable with cutting human hair. The feathers are clipped above the sensitive points of the quills, which automatically dry and are ejected when new feathers grow. Women may therefore wear ostrich feathers and experience the pleasant sensation that they are helping an Empire industry and increasing their own charms. Marshall and Snelgrove, Oxford Street, are responsible for evening fashions reproduced on this page.

THE FASCINATION OF OSTRICH FEATHERS. There is nothing more decorative than ostrich feathers. Witnesses to this fact are the illustrations on this page. Marshall and Snelgrove are responsible for the originals. On the right may be seen not an evening dress, but a cocktail or boudoir nightdress, the latest recruit to fashion's répertoire; in it, black georgette and lace share honours. The scheme is completed with an ostrich-feather cape and muff. At the top of the page is the newest version of the ruffle; the white feathers are tipped with black. Below it is a pink quilted satin slipper with ostrich-feather ankle-strap, while the "mules" below are also enriched with ostrich feathers.



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QUEEN OF THE LEBANON.

BEING AN APPRECIATION OF
"LADY HESTER STANHOPE": By JOAN HASLIP.*

(PUBLISHED BY COBDEN-SANDERSON.)

DISCONTENTED mortals resort to many devices in the vain attempt to escape from themselves. Some absorb themselves in work, others in pleasure; and there are those who are perpetually moving on from place to place in the hope of finding in their surroundings that happiness which—as they tragically forget—"lies within." A recent example of this kind of self-persecuted wanderer was the late D. H. Lawrence. To the same category belongs Lady Hester Stanhope, if we read her aright. Miss Haslip assigns, as "the only real motive for her constant wanderings," an "everlasting search for health, a health at the mercy of her tormented nerves." It was, we conjecture, more spiritual than bodily health which this profoundly unhappy woman ever sought and ever failed to find. Her story is one of consistent frustration. In no single particular did she achieve her heart's desire. Probably, indeed, she never discovered what her heart's desire was.

She is famous as one of the most picturesque figures of the early nineteenth century, and a considerable literature (some of it merely *histoire de scandale*) has grown up round her Eastern adventures, which were unprecedented in her day. Yet her exploits, though remarkable in many ways, were accidents rather than portions of a "design for living." Europeans seem to be drawn to the Orient for two different reasons. Some are impelled by a passionate preoccupation with Eastern lore, custom, and history, and the study of these things forms their chief interest in life. To this class, which we associate with such names as Burton,

farther eastwards, and which have made her name half-legendary. These wanderings it is impossible to describe here in detail, but they are excellently and sympathetically set forth by Miss Haslip, to whose narrative we can commend the reader without reservation. Through Constantinople, Brusa, Damascus, Hamah, we follow the cavalcade, which becomes ever more theatrical. For some five years it was a triumphal progress; the mad Englishwoman, reputed to be fabulously wealthy, was everywhere treated like a queen, and neither Miss Haslip nor any other biographer has ever been able to account for her extraordinary success with the Turks. Sheer assumption of importance and imperiousness of manner seem to have prevailed; and with these must be reckoned the unflinching personal courage which never deserted Hester Stanhope, whether she were shipwrecked in the Aegean, or deserted in the heart of the desert by treacherous guides, or alone and desperately ill at Djoun, or proscribed by the conquering and ruthless Ibrahim Pasha. Probably the supreme moment of her long, fantastic dream was when she made her way (the first woman to do so) across the desert and entered Palmyra, the city of Zenobia. "On the columns with their projecting consoles . . . stood the most beautiful girls of the place, with their pointed breasts and slim thighs but faintly concealed by transparent robes and their heads swathed in long white veils. Some carried garlands, while those on the side of the triumphal arch and under the gateway bore palms in their hands. As the caravan advanced, they remained inanimate as if carved in bronze; then, when Lady Hester had passed, they leapt to the ground and joined in a wild dance at her side. Under the triumphal arch, built by Zenobia to celebrate her Egyptian conquests, the procession came to a halt, and the loveliest of all the living statues bent down from her pedestal to place a wreath on Lady Hester's head, while bearded elders recited odes in her honour and young boys followed in her train playing on Arabian instruments. Fifteen hundred people, the total population of Palmyra, acclaimed her as their *Melika*."

The dream could not last. Controversy has been almost as busy with the sanity of Lady Hester Stanhope as with that of Hamlet. It may be that she was never actually deranged; but it is certain that after her attack of plague in 1814, and with the accumulation of personal distresses, her eccentricities were accentuated to danger-point. She became the prey of superstitions, cheap occultisms, and probably of delusions. While Napoleon was escaping from Elba, she was digging for imaginary treasure at Ascalon. She became the victim of a delirious prophecy which predicted her entry as the Messiah into Jerusalem. Her estrangement from England and Europe grew into a sense of grievance which modern psychologists would probably describe as a persecution mania. Her reckless expenditure and complete lack of any sense of financial responsibility brought their inevitable consequences. Consumption was fast growing upon her. She plunged into every kind of local intrigue and surrounded herself with spies and toadies. At the age of forty-four, she was utterly friendless, alone, and without hope; yet she maintained her phantasmal queenship by a force of will which it is impossible not to admire; and, in spite of every eccentricity, she was still able to interest men like Lamartine and Kinglake by the sheer copiousness of her egocentric conversation. There is both comedy and tragedy in the



LADY HESTER STANHOPE, THE NIECE OF WILLIAM Pitt, WHO, AFTER HAVING BEEN A LEADER OF THE LONDON SOCIETY OF HER DAY, SPENT THE LAST THIRTY YEARS OF HER LIFE IN A HALF-RUINED CASTLE IN THE LEBANON: A MINIATURE BY AN UNKNOWN ARTIST, IN THE BRITISH MUSEUM.

Hester Stanhope—almost forgotten until Lytton Strachey brought her to life again in his memorable essay—daughter of a Jacobin Earl, niece of William Pitt, and hostess of Downing Street, was crowned Queen of the Arabs under the columns of Zenobia's temple in 1813. For nearly thirty years did this fantastic woman, brought up in the atmosphere of a Kentish manor, courted and flattered by the brilliant London society of her day, live, and finally die, in a half-ruined castle on the heights of Mount Lebanon.

Reproductions from "Lady Hester Stanhope"; by Courtesy of the Publishers, Messrs. Cobden-Sanderson.

have theirs and welcome." Unfortunately, the world's way and one's own have an inconvenient habit of clashing.

Her originality won her social success, though of a perilous kind. She never seems to have been able to bridle her tongue, and, though her wit won her the admiration of the smart world—even of such an exalted personage as Brummell himself—her *mots* were generally barbed, and they left scars which were not forgotten in the days of her adversity. The death of her grandmother left her without prospects and with a reputation ravaged (though unjustly, as Miss Haslip convincingly maintains) by gossip; and the town regarded it as an act of self-sacrificing charity when her uncle, William Pitt, took her into his home. Hester Stanhope entered into her kingdom when Pitt returned to office in 1804, and her reign was brilliant. "All eyes turned to the young unmarried woman who sat at the head of his [the Prime Minister's] table at Putney and Downing Street. No modesty or misgivings were noticeable in her demeanour. Mocking and intolerant, her deep blue eyes looked out at the world from under heavy, shadowed lids, so dark in contrast to her dazzling white skin. The draperies of Indian muslin which Pitt, with his discerning eye, was always ready to approve or criticise, revealed the form of a Roman statue. Tall and graceful and exquisitely dressed, she made many beauties pale beside her, and the established queens of fashion tightened their lips in envy, for there was nothing gracious or conciliating in her manner towards them." Her attraction, though universally admitted, was difficult to define. It was not that quality which jargon nowadays calls "sex appeal." There are numerous testimonies that she left an impression of masculinity—she was *une créature à part*, as a French observer described her—and, though her emotional experiences seem to have been intense, none fructified except her unsatisfactory *liaison* with the vain, idle Michael Bruce. She mourned for Sir John Moore as for a lover, but there is no evidence that he ever had anything but a polite, though sincere, regard for her. Miss Haslip is probably right in saying that the deepest personal attachment in Hester Stanhope's life was her greatest affection for her uncle, Pitt.

Two years only the halcyon days lasted, and, on Pitt's death in 1806, Lady Hester found herself faced with the obscurity and friendlessness which, in the period of her power, she had refused to contemplate. The State granted her a pension by no means ungenerous, but quite inadequate to her extravagant tastes. After half-hearted attempts at a retired life in London and in Wales, she set off on those travels which gradually drew her farther and



LADY HESTER STANHOPE ON HORSEBACK: AN ECCENTRIC WHOSE COURAGE, HORSEMANSHIP, AND WONDERFUL EYESIGHT WON HER THE ADMIRATION OF THE SYRIANS.

Doughty, T. E. Lawrence, Bertram Thomas, and Gertrude Bell, Hester Stanhope never pretended to belong. She was in no sense a learned Orientalist—indeed, despite her native wit and a considerable gift of expression, she was a woman of the most uneven culture. She was, for example, utterly indifferent to and ignorant of ancient civilisation. Her lover, Michael Bruce, shrewdly observed, when she had impatiently exclaimed, "Who on earth is Theocritus?": "Madam, I hardly know which most to be astonished at, your extraordinary genius or your extraordinary ignorance." Lady Hester Stanhope represents another and a more common type of Oriental traveller, who sees in the gorgeous East a romantic setting for self-dramatisation. The production was lavish and ruinously expensive; and the drama, conceived as spectacle, ended as tragedy.

Though to the superficial view Hester Stanhope was born into "privileged" circumstances, in reality heredity and environment conspired against her. Her father was a petty tyrant of an eccentricity bordering on mania, who, as "Citizen Stanhope," the ardent admirer of the French Revolution, seems to have amused himself with the same kind of democracy as Sir James Barrie's Earl of Loam. After very courageously rescuing her brother from paternal despotism, Hester, already "a mixture of an irrepressible hoyden and a great lady," took refuge with her grandmother at Burton Pynsent. To her undoing, however, she was very much her father's daughter; not only did she inherit his overbearing temper and consuming egotism, but all her life she was strongly attracted by eccentrics, such as Lord Camelford, one of the most



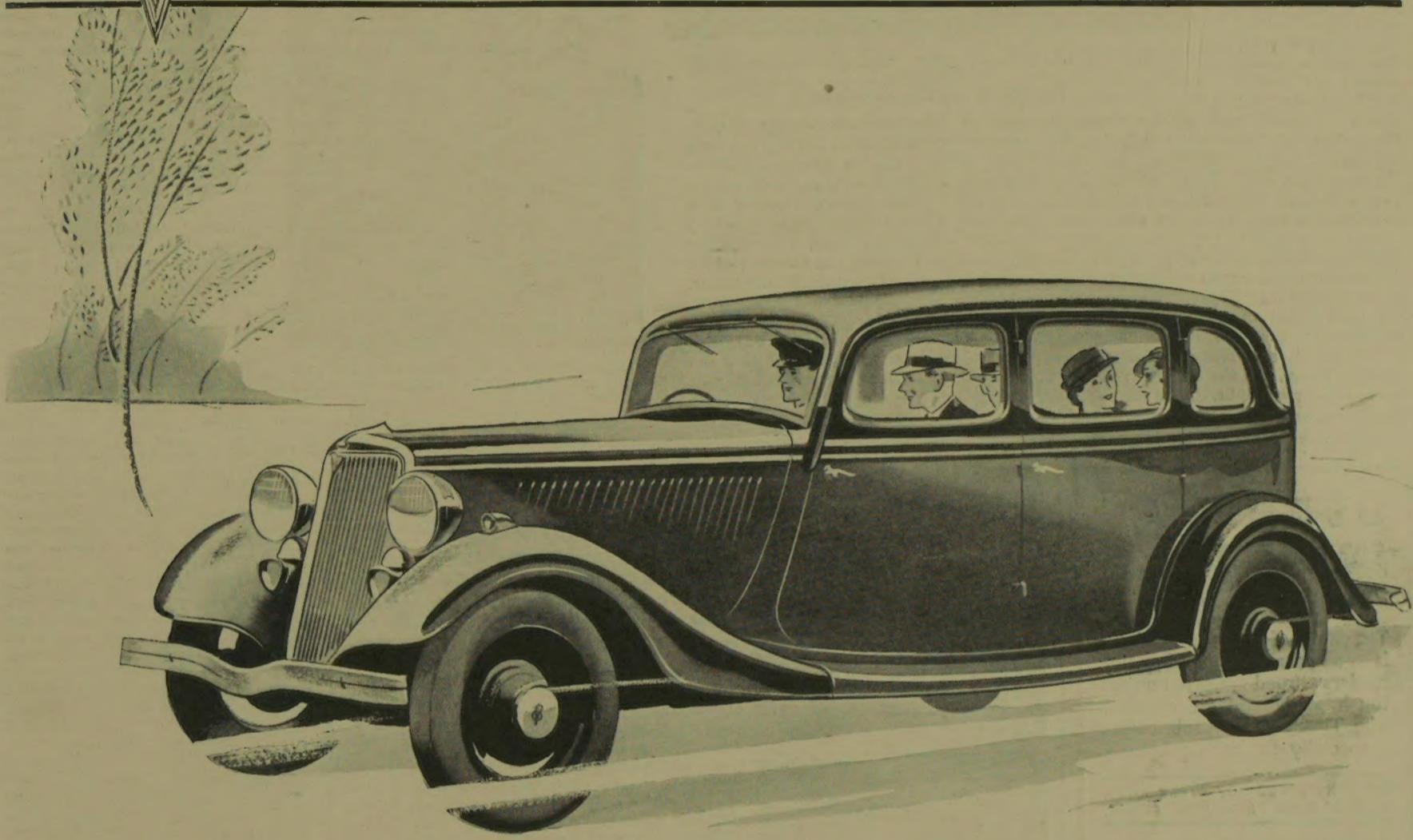
THE EMIR BECHIR: THE CRAFTY RULER OF THE LEBANON AT THE TIME WHEN LADY HESTER STANHOPE LIVED IN A RUINED CASTLE IN HIS TERRITORY.

last picture of her, in her rocky fortress at Djoun, hurling defiance at Ibrahim Pasha and stirring up the Druses to rebellion by the ferocious intensity of her scorn. Her life-long battle had been waged against herself, and she went down fighting defiantly against that relentless enemy.

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By EDWARD E. LONG, C.B.E., F.R.G.S.

TAKING THE WATERS IN AUSTRIA.

AUSTRIA is a country of great resource as regards attractions for the tourist. It has cities like Vienna, Innsbruck, and Salzburg, with a season that is all the year round, many very charming holiday resorts for the spring and summer, numbers of splendid centres for winter sports high up amongst the mountains, and it has also some extremely good spas, where one can take the best of waters amid the most agreeable surroundings, and indulge in varied forms of recreation and amusement, thus combining the pursuit of health with that of pleasure.

Pre-eminent among these are spas of Badgastein and Hofgastein and Bad Ischl. All three are situated amid the splendour and the quietude of the mountains, where the ozone-laden air is free from dust and other impurities, and the climate, with an abundance of sunshine, is dry and bracing; all three possess curative waters, the efficacy of which has been tested successfully for many years past; and they have likewise the advantage of resident physicians attached to the various thermal establishments who are among the most noted of the doctors of Vienna, a city renowned for the soundness of its medical teaching.

Badgastein and Hofgastein are in the beautiful Gastein Valley, on the electric railway which runs from Schwarchzach-St. Veit, through the Tauern Mountains, to Sittal-Millstättersee, and which connects

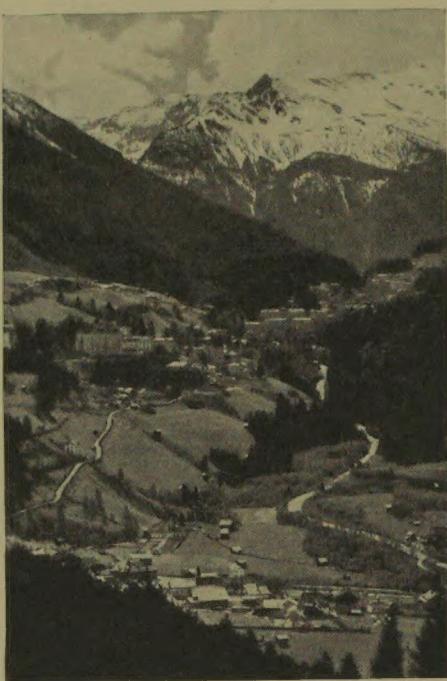
Northern with Southern Europe, and they have direct communication by express train with Paris and Brussels, thus rendering them easily accessible for visitors from this country. Badgastein is 3500 ft. above sea-level, and Hofgastein is some 400 ft. lower; and both places share the same waters, which are from hot radium springs and possess a high degree of radio-activity, the water being conveyed by pipes from Badgastein,



BAD ISCHL: A GENERAL VIEW SHOWING ITS FINE, OPEN SITUATION.

Photograph by Austrian Federal Railways.

where the springs rise, to Hofgastein below; but each place has numbers of excellent hotels, and each has its own Casino, together with such attractions as theatrical performances, symphony concerts, and dancing; whilst sports facilities include tennis, swimming, riding, shooting, fishing, and hunting. The district is a lovely one, with very pretty forest walks, and charming excursions may be made from either place to the wild and romantic



BADGASTEIN: A FAMOUS SPA IN THE AUSTRIAN ALPS; PICTURESQUELY SITUATED ASTRIDE THE GASTEINER ACHE.

Photograph by Austrian Federal Railways.

Klammpass, the entrance into the Gastein Valley, the Bockhart Lakes, and the Sonnbliek; to the Kötschach Valley and the Prossau, with waterfalls descending from the Tischlerkar Glacier; or, for those who like climbing, to the Gamskarkogel or the Biberalpe, with a superb view over Badgastein and the Tauern Mountains.

Bad Ischl, which won fame for its brine baths a hundred years since, and which was visited frequently by the Emperor Franz Joseph, who had his summer residence near by, is in the centre of the magnificent scenery of the Salzkammergut, and is reached by the local railway which runs thereto from Salzburg, whilst it is also on the electric Attnang-Stainach-Irding line. It has an altitude of 1500 ft., and its springs are radio-active and saline—the water used for the Ischl brine treatment contains 27 per cent. of common salt, and is said to rank first among saline waters of Europe. Mountains with extensive forests of pine shelter the lovely valley in which Bad Ischl stands, and in all directions there are fine views and charming walks; whilst excursions of the greatest scenic interest can be made to the Lake of Hallstatt, the Gosau Valley, with its two wonderful lakes, Bad Aussee, and to the Dachstein Ice Caves. Bad Ischl is renowned for its hotels, and for the quality of the entertainment it provides for its visitors—to mention that the Vienna Symphony Orchestra plays there is sufficient demonstration of this; whilst in the domain of sport there are tennis and swimming, riding, good fishing for trout in brooks and rivers, and rowing on the Nussensee; in fact, like Badgastein and Hofgastein, Bad Ischl is a fashionable resort, as well as a spa of the first order.

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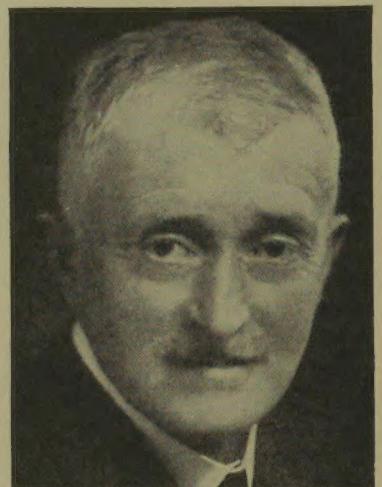
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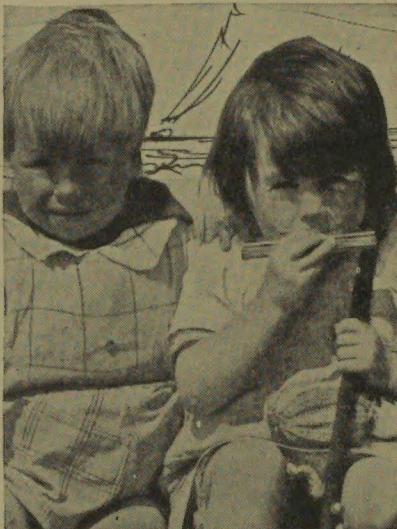
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